Wilhelm Hansen Edition.

SÉRÉNADE

pour

DEUX VIOLONS ET PIANO

par

CHRISTIAN SINDING.

Op. 56.
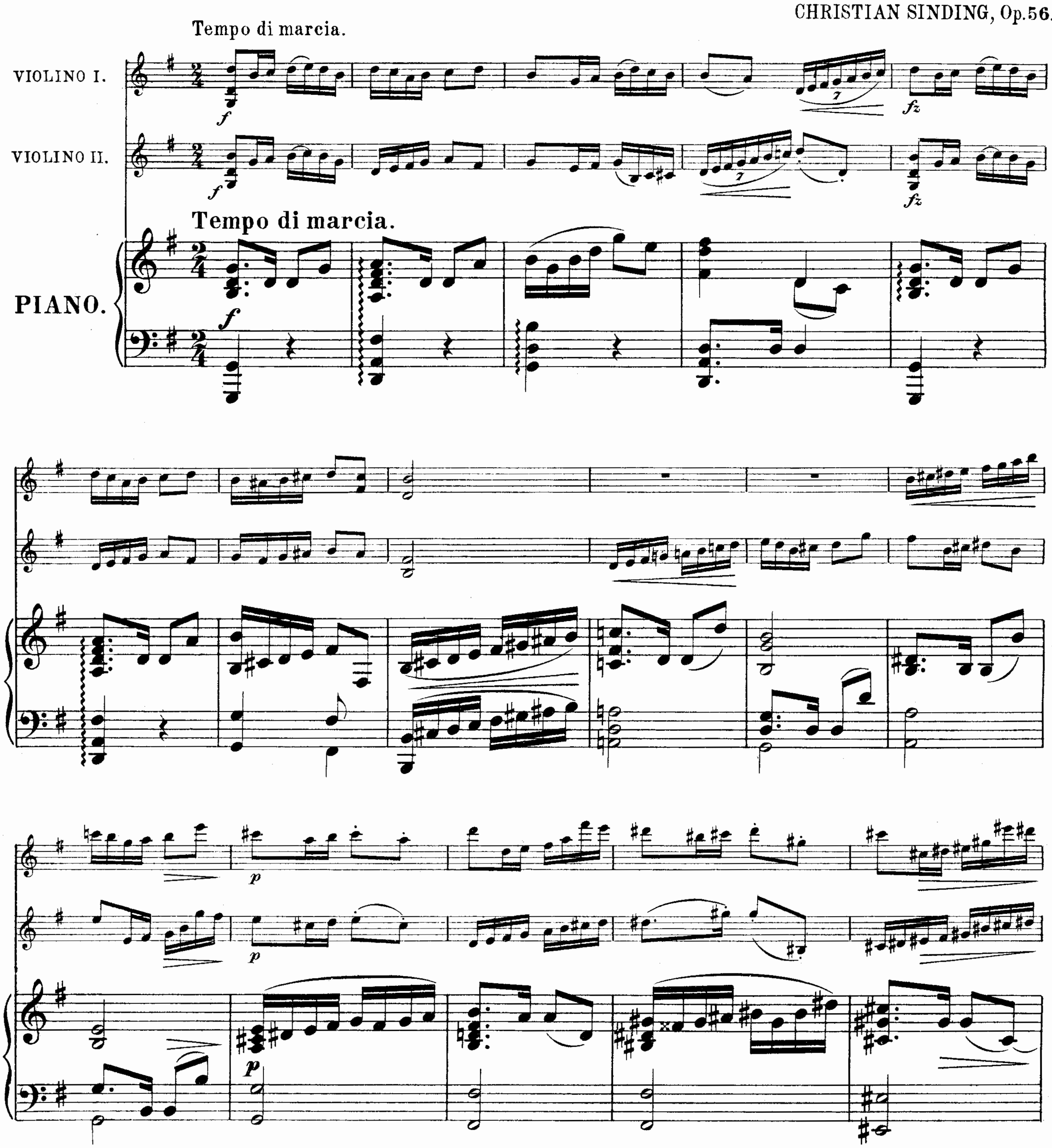
COPENHAGUE & LEIPZIG.
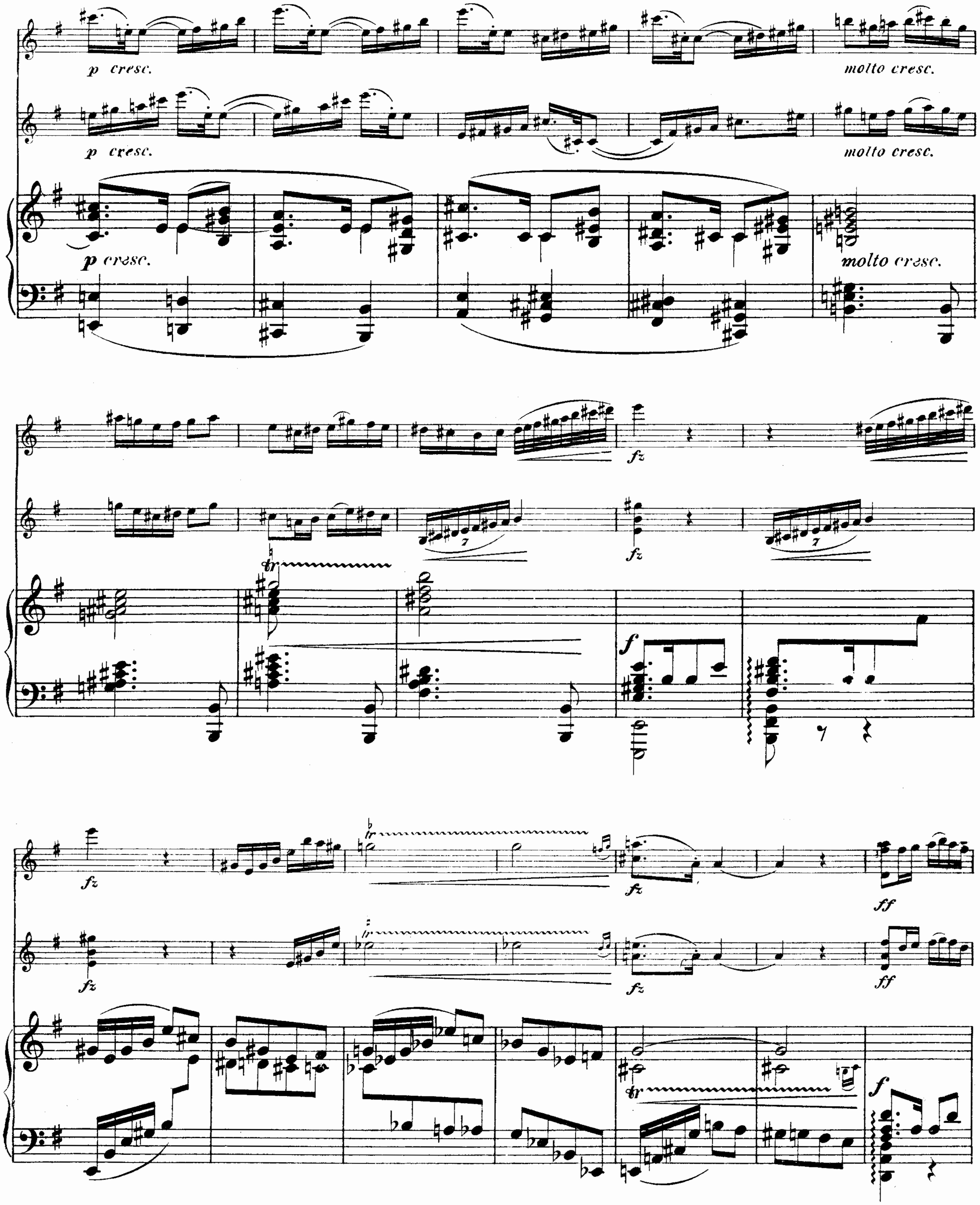
WILHELM HANSEN ÉDITEUR.
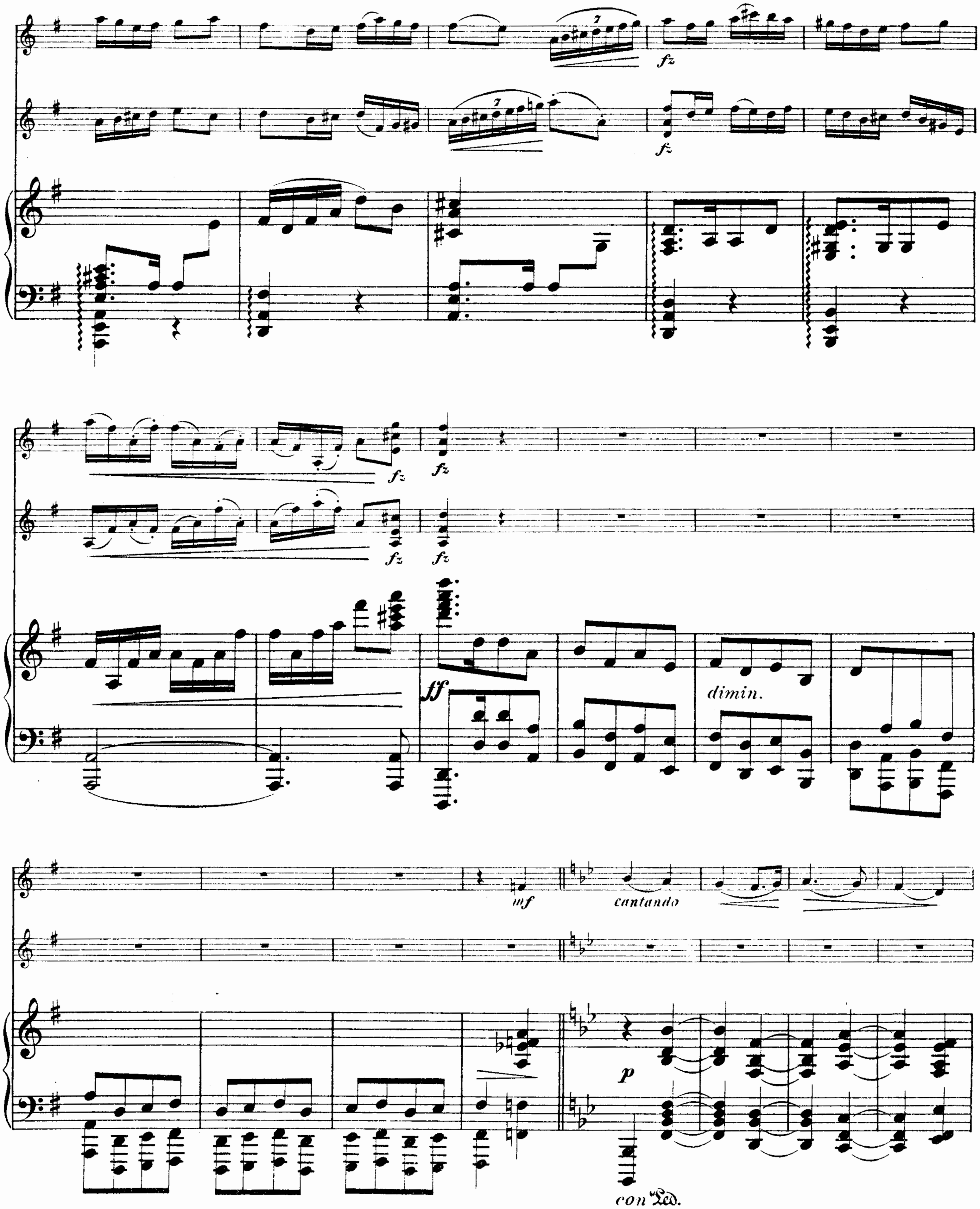
SERENADE.
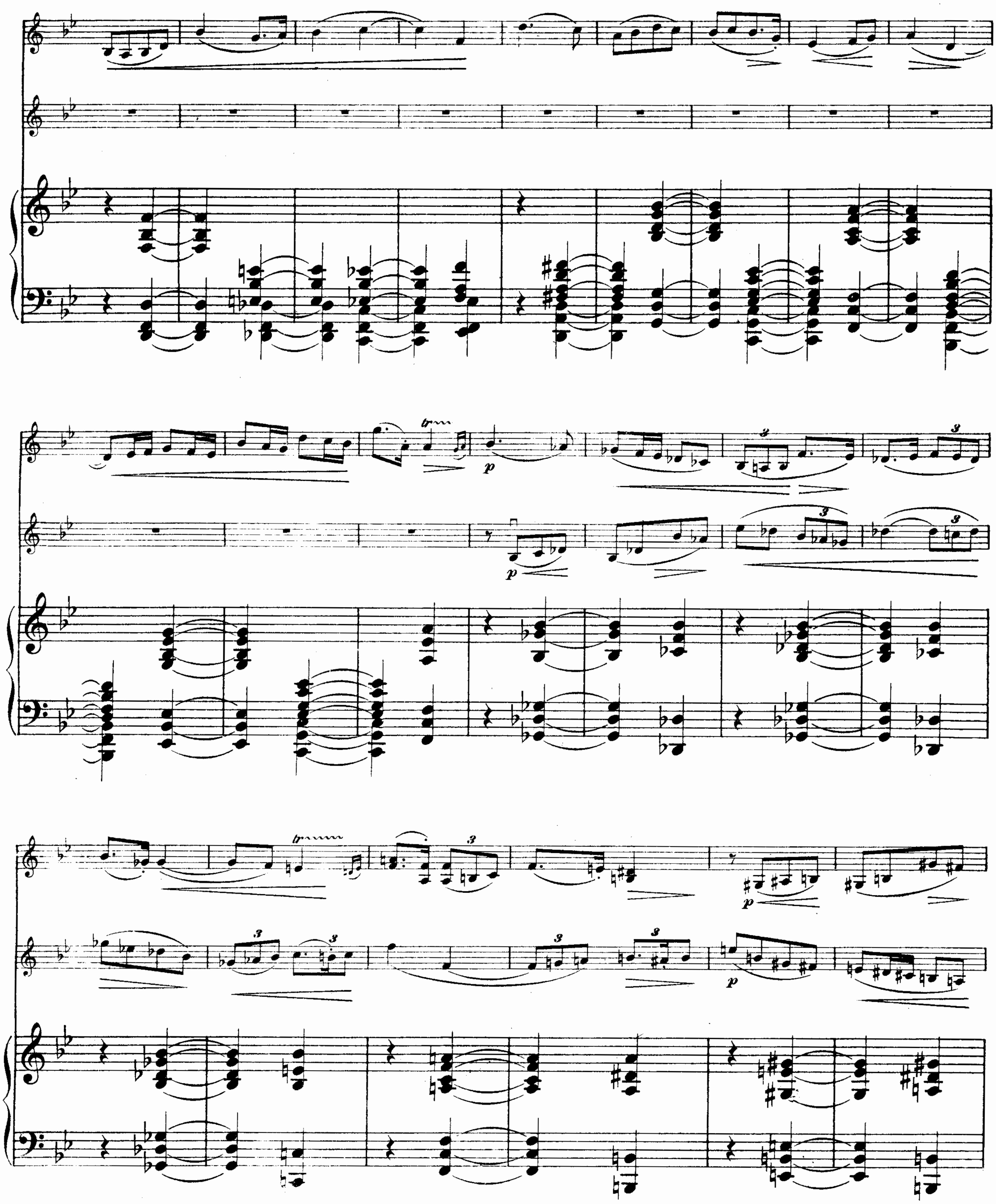
I.
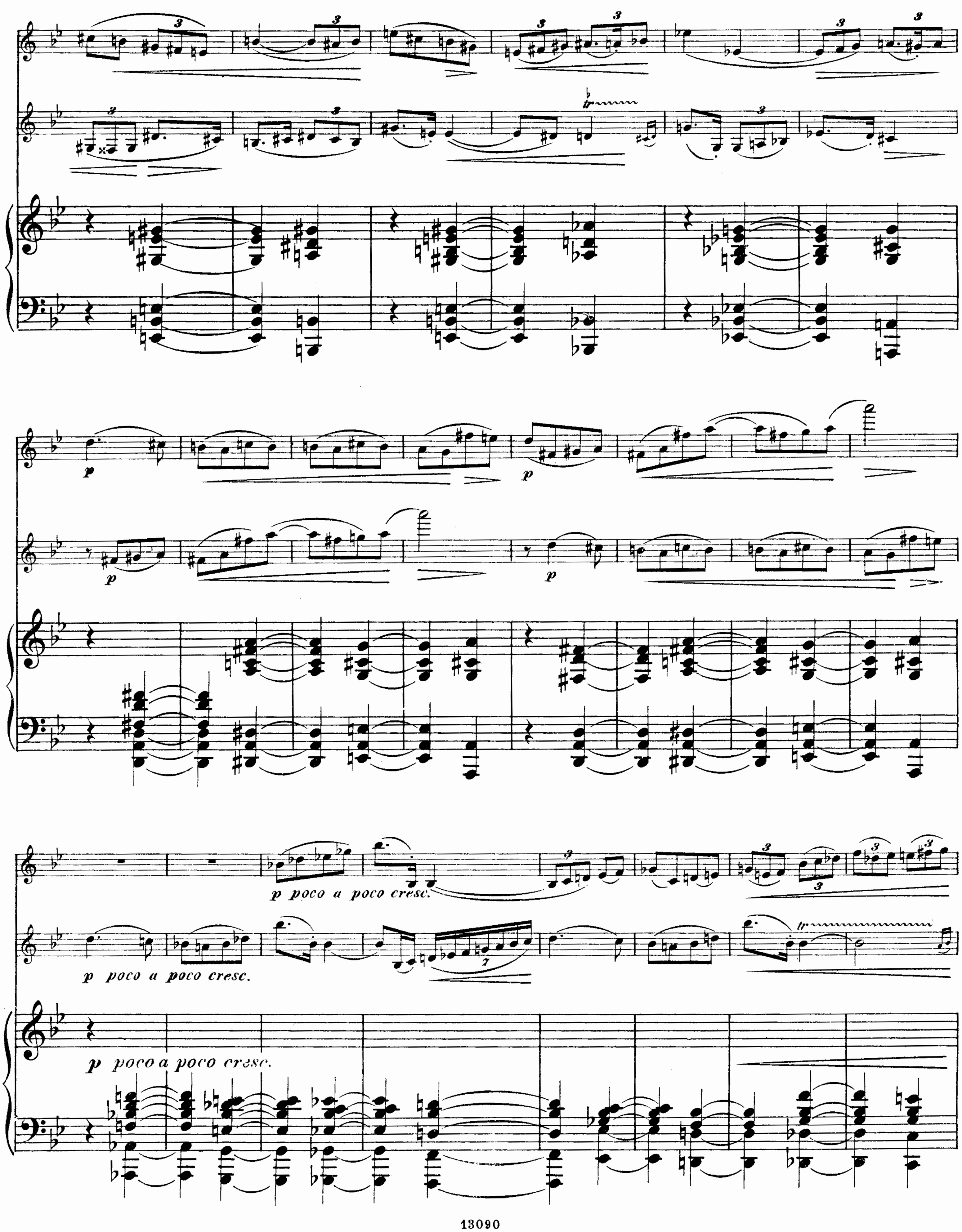
CHRISTIAN SINDING, Op. 56.

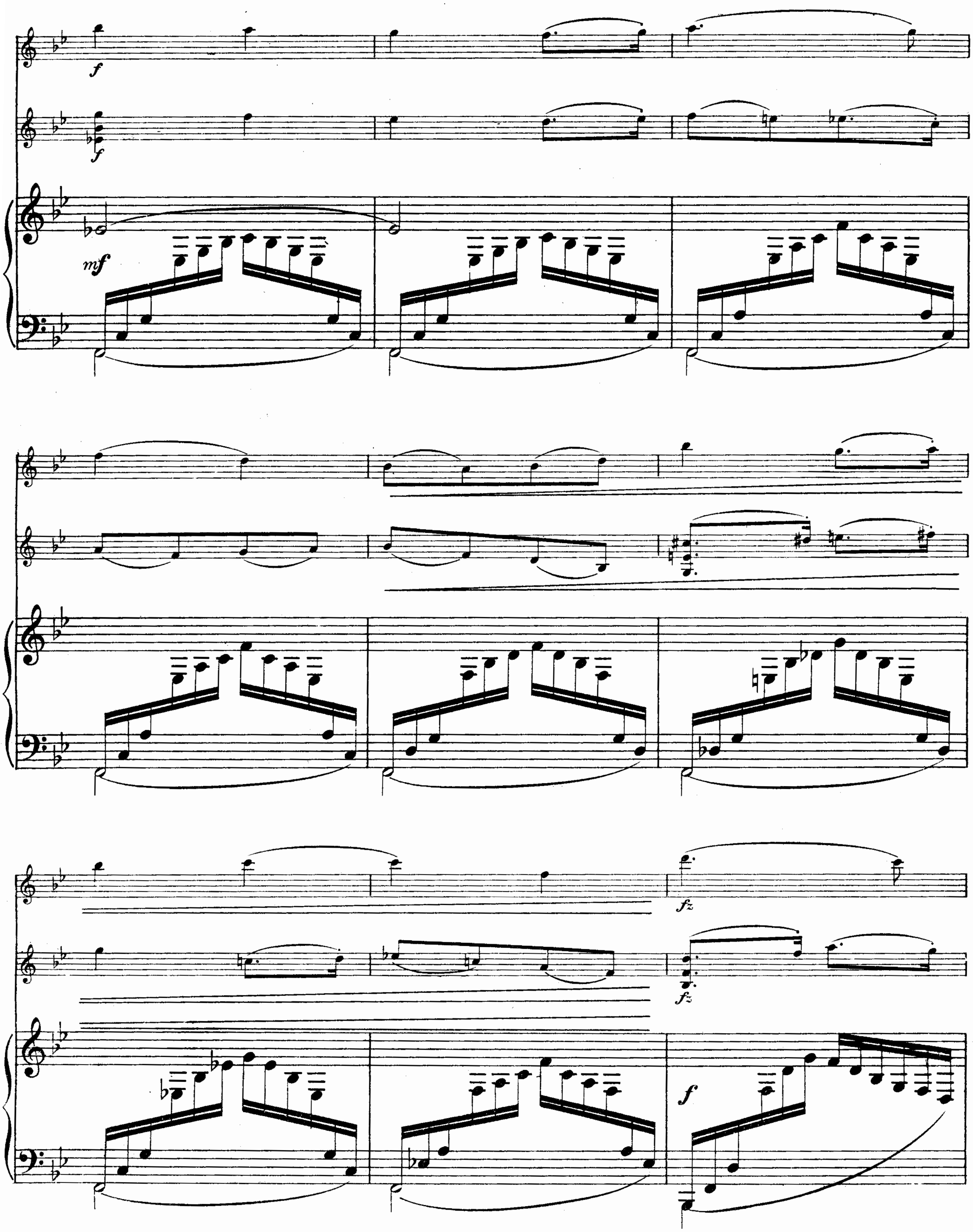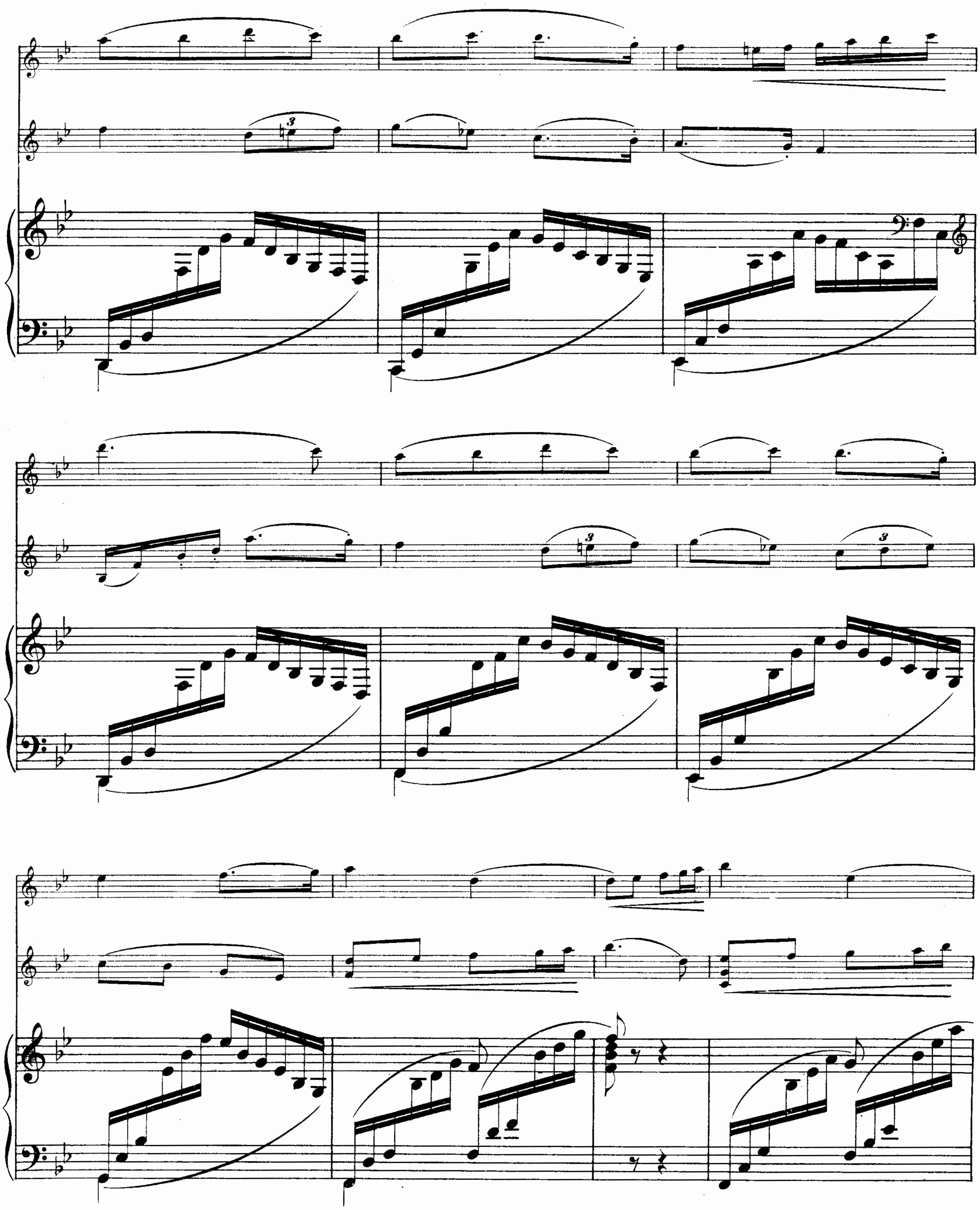



p cresc.
molto cresc.
p cresc.
molto cresc.
p cresc.
molto cresc.
fz
fz
tr
f
fz
tr
fz
ff
tr
fz
ff
f
tr
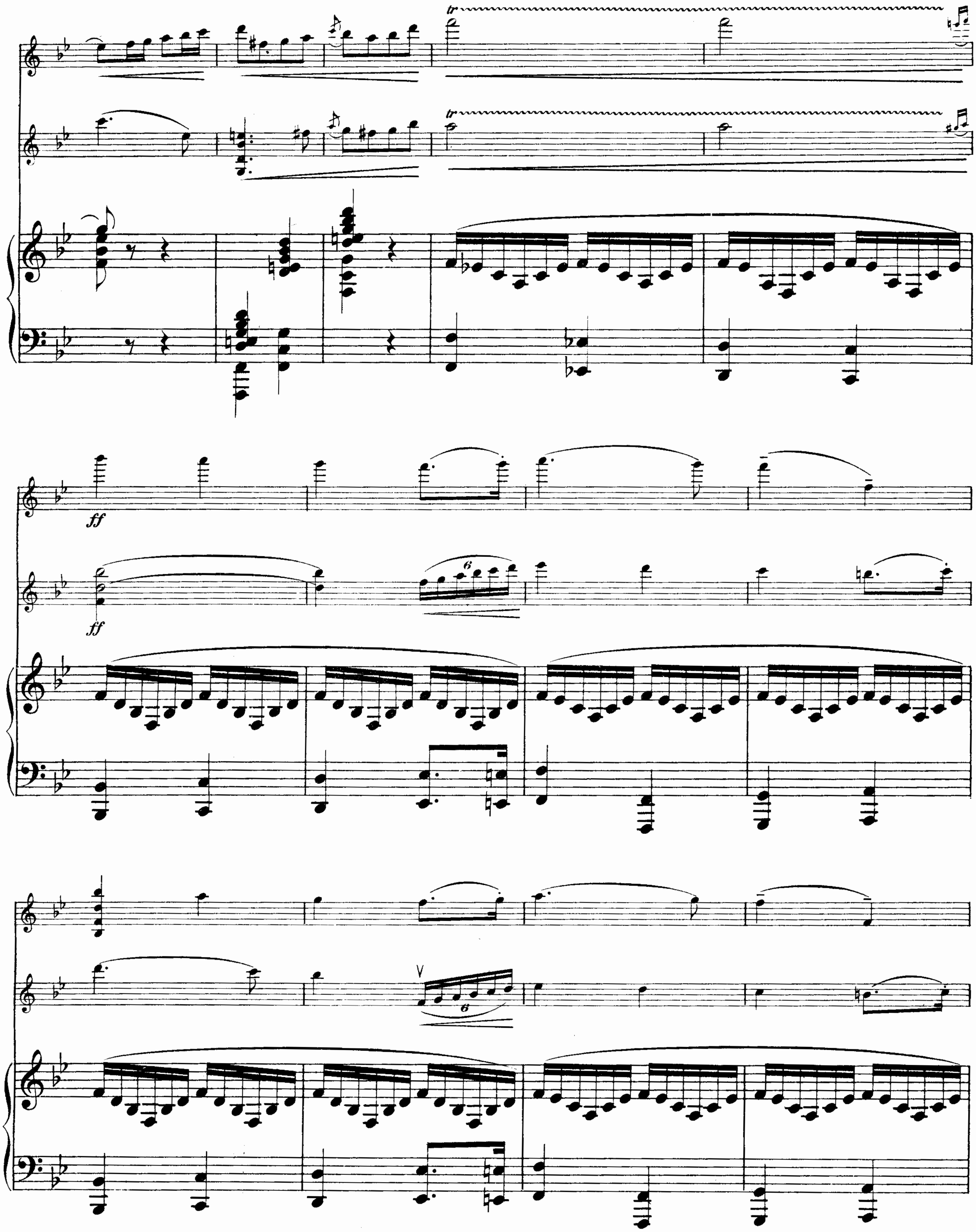

fz
fz
fz
fz
fz
fz
ff
dimin.
mf
cantando
p
con Ped.
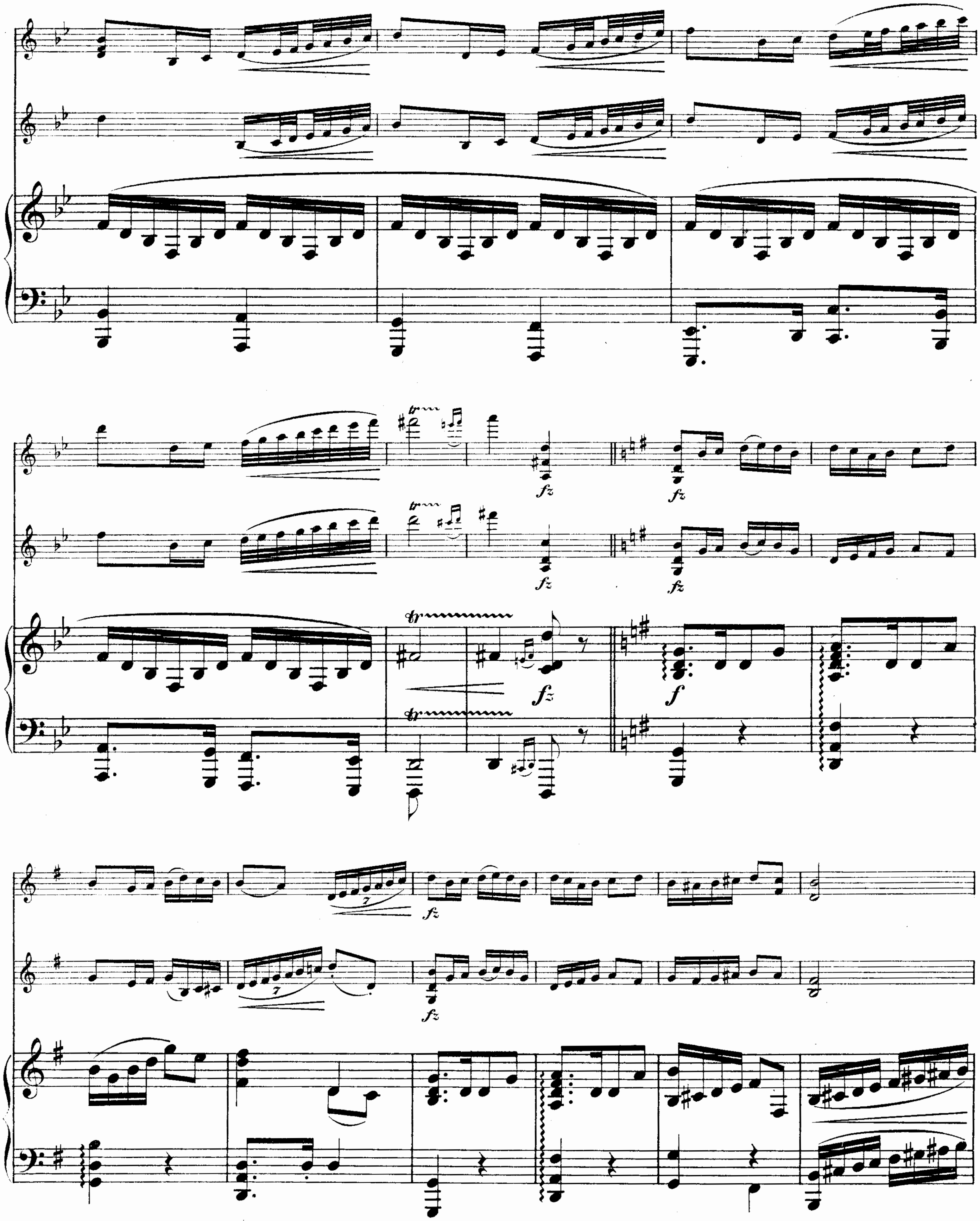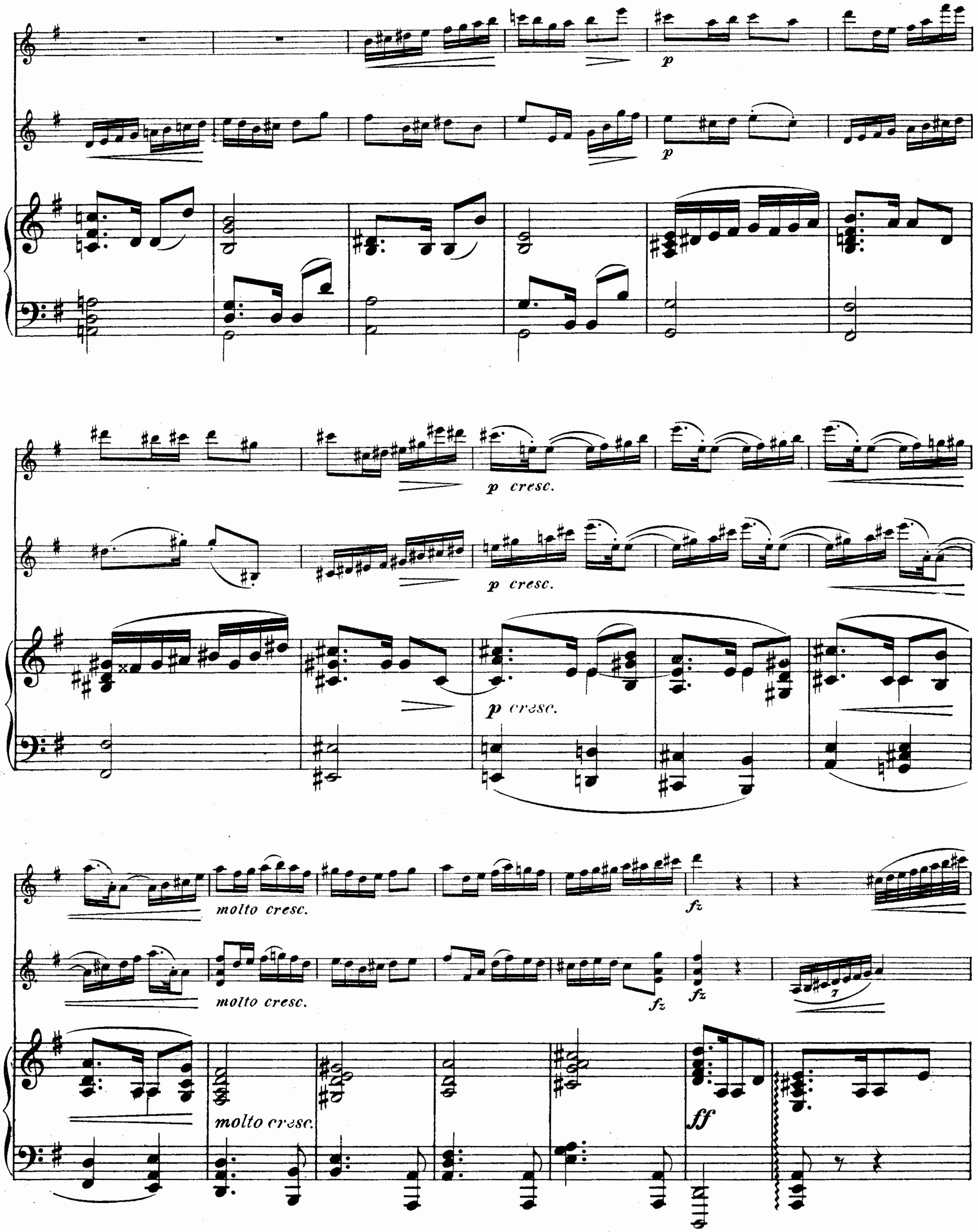



p
p
p
p
p poco a poco cresc.
p poco a poco cresc.
p poco a poco cresc.
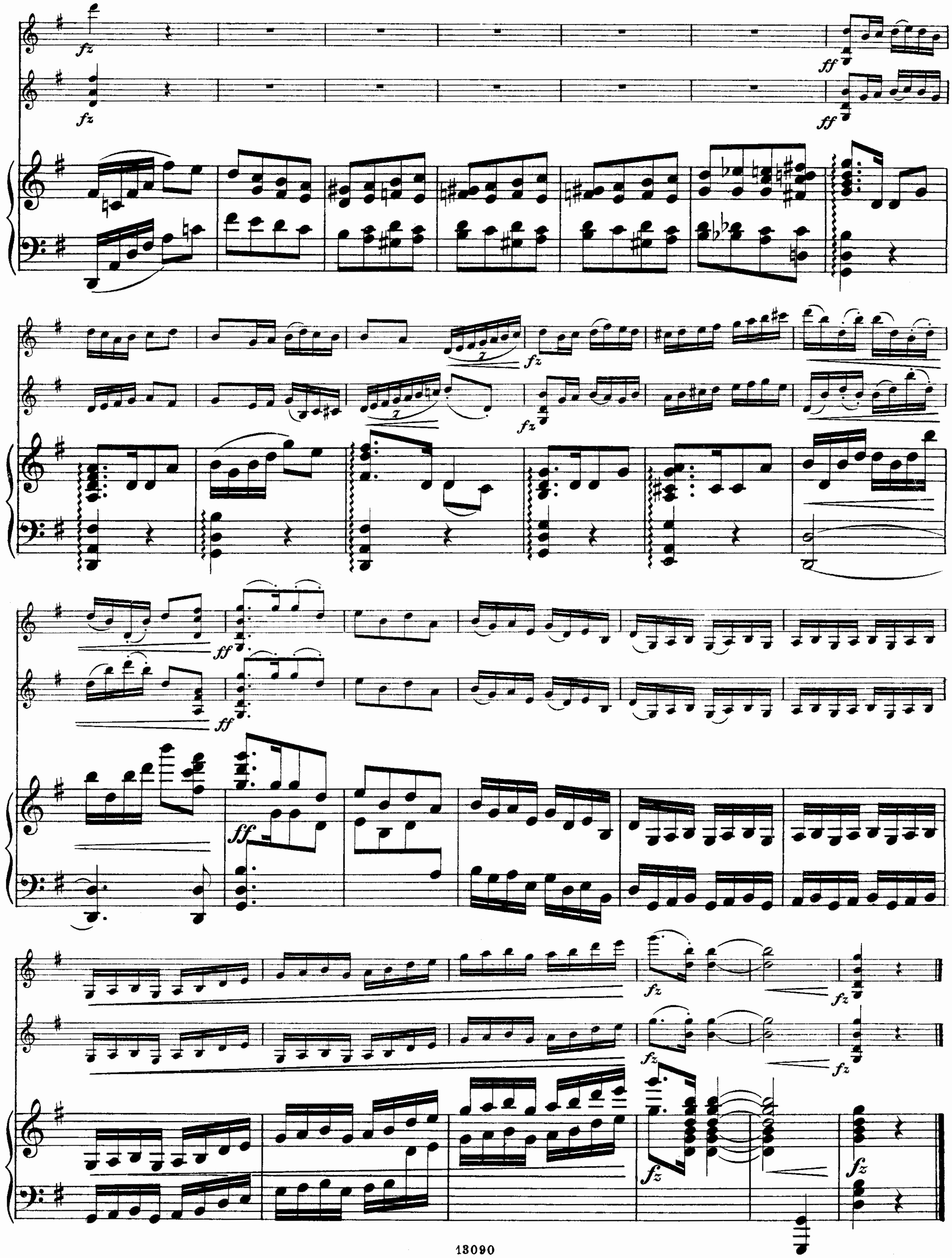

f
f
mf
fz
fz
f
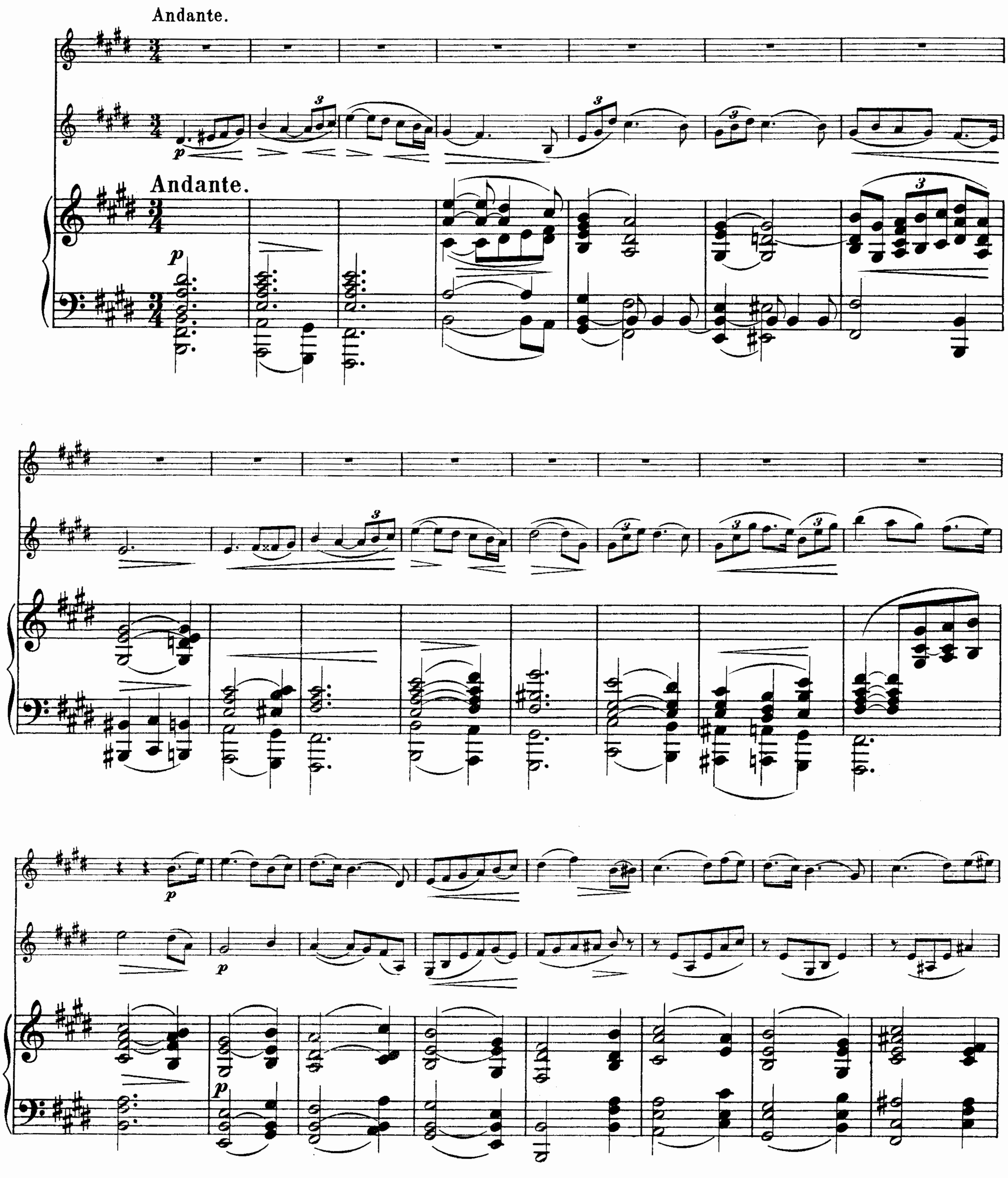



tr
tr
ff
ff
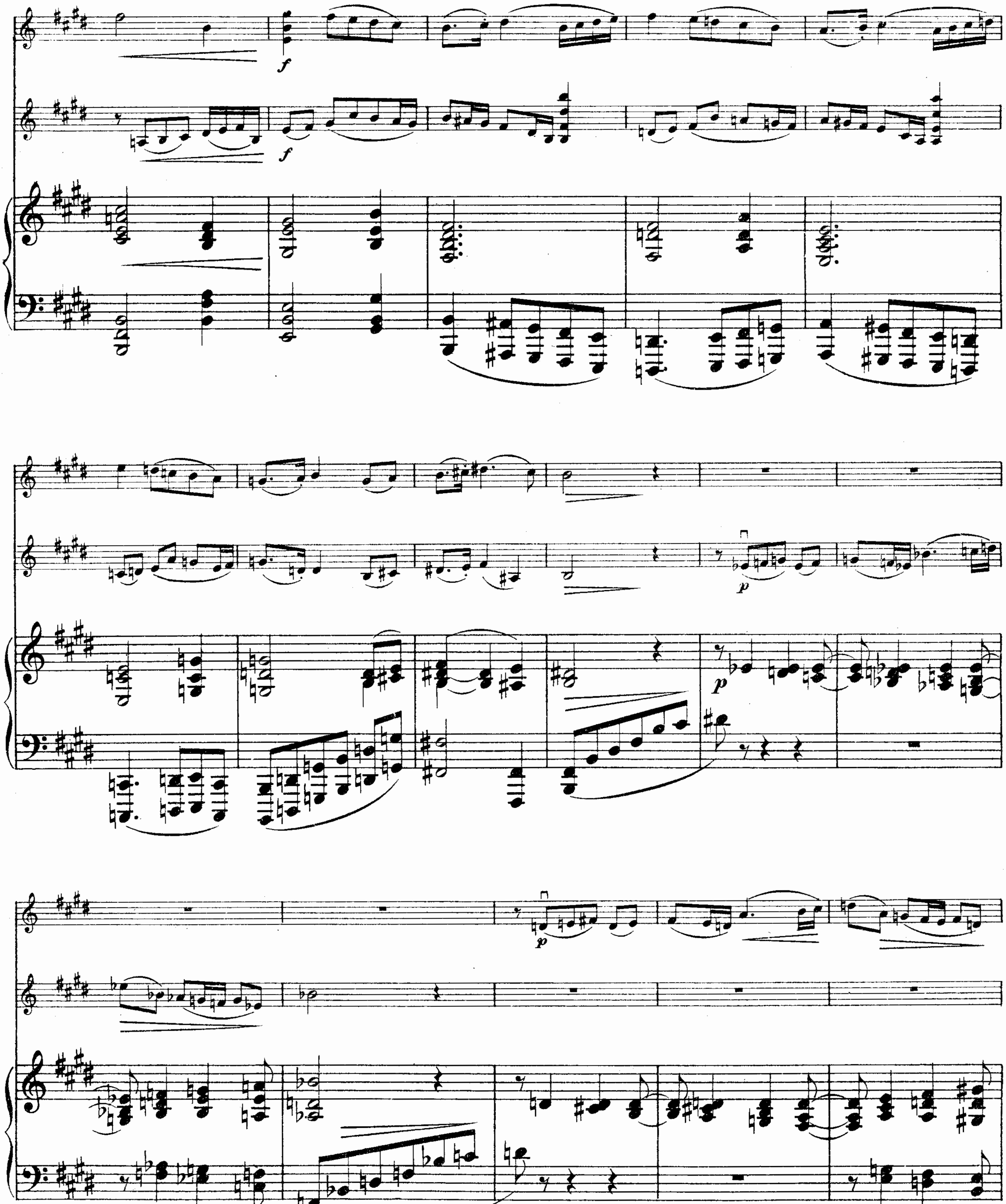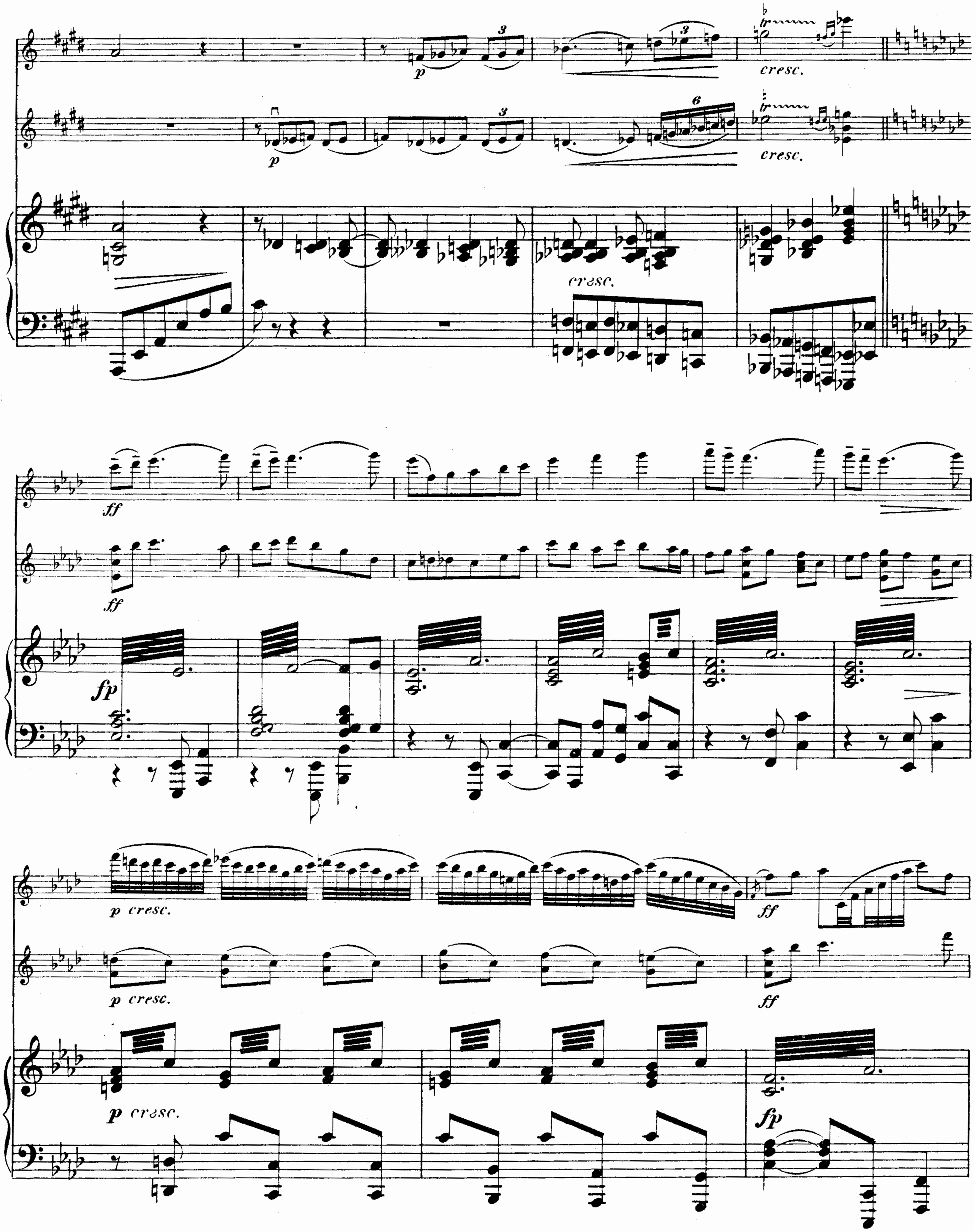



p
p
p cresc.
p cresc.
p cresc.
molto cresc.
molto cresc.
molto cresc.
fz
fz
fz
ff
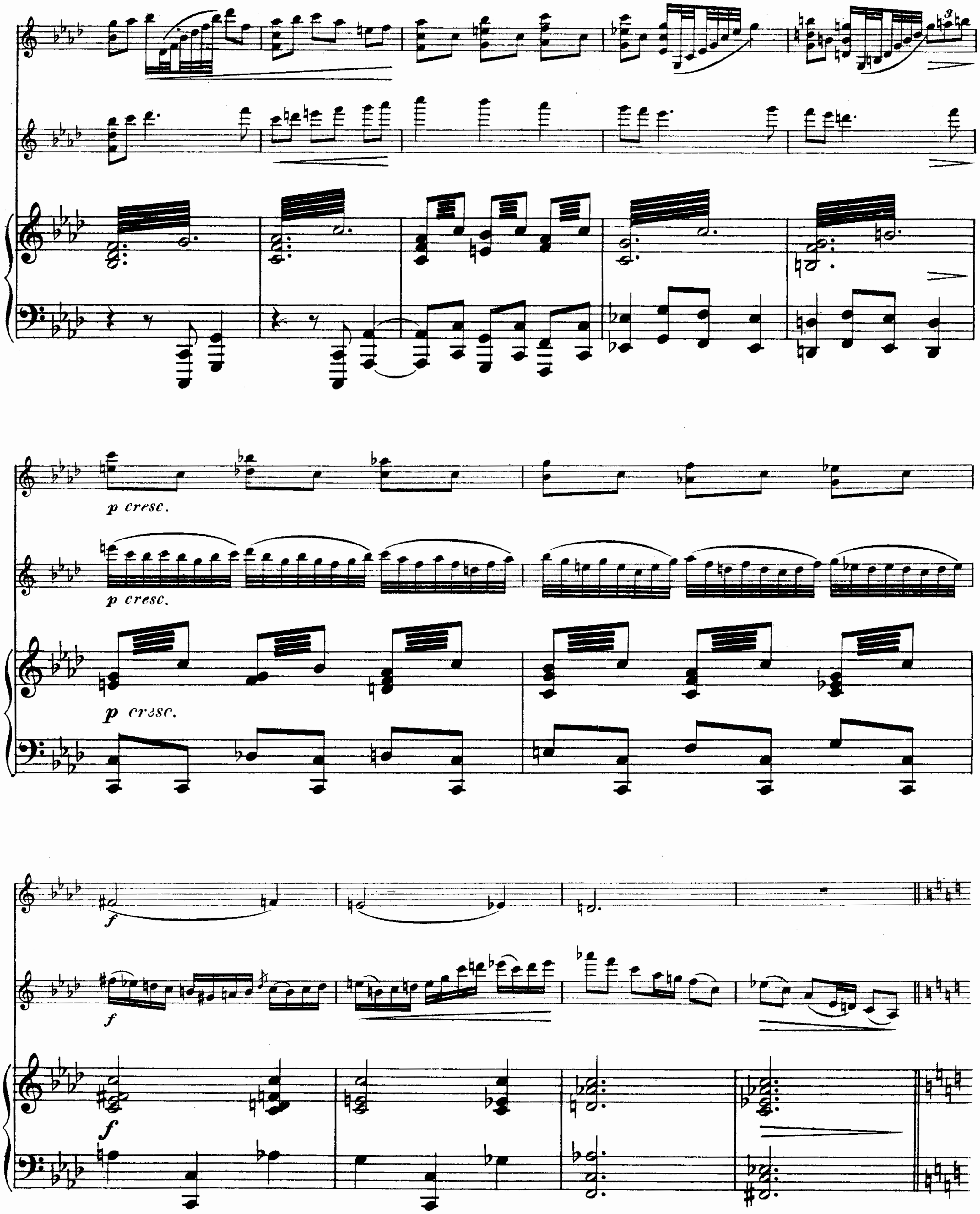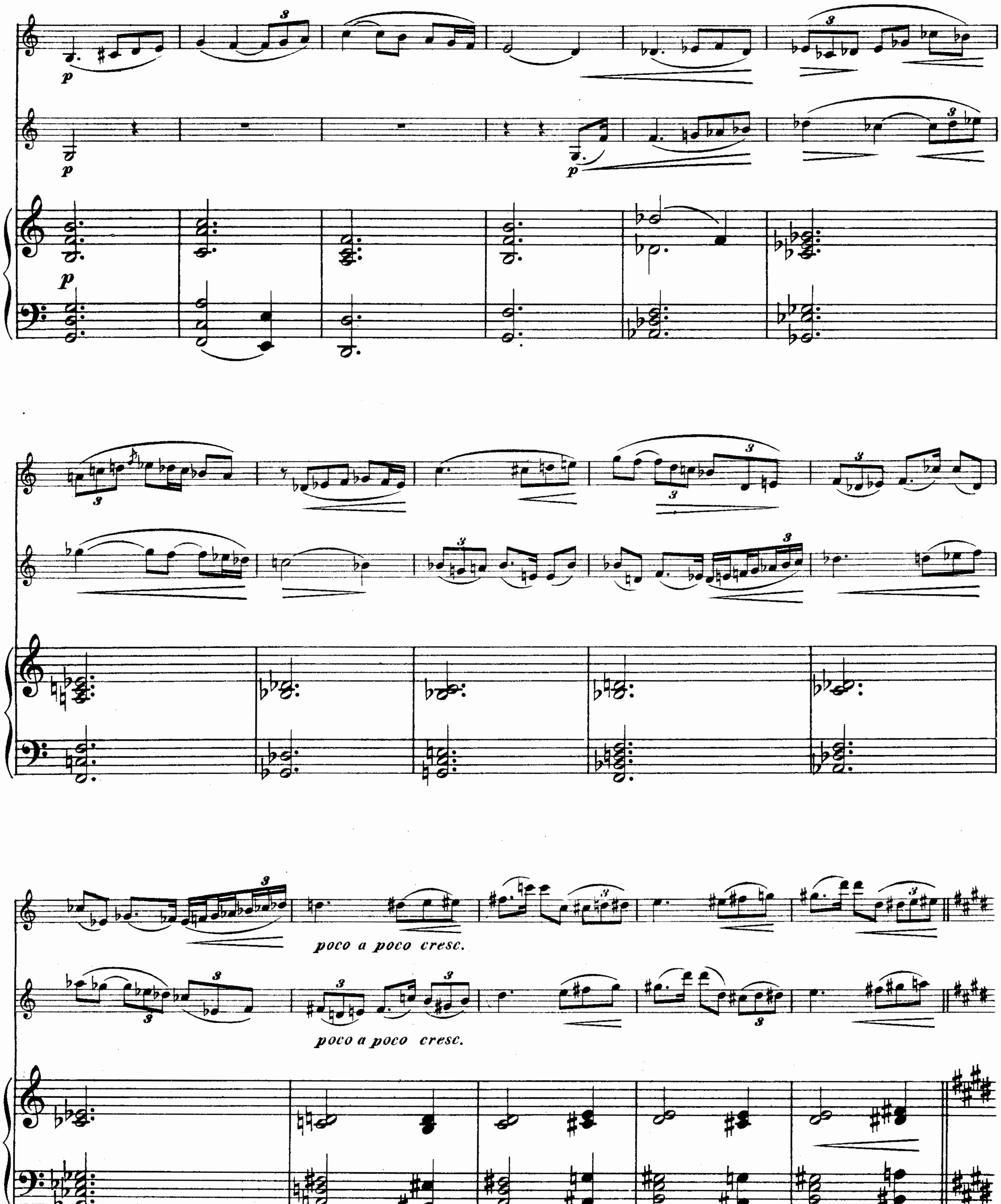


II.
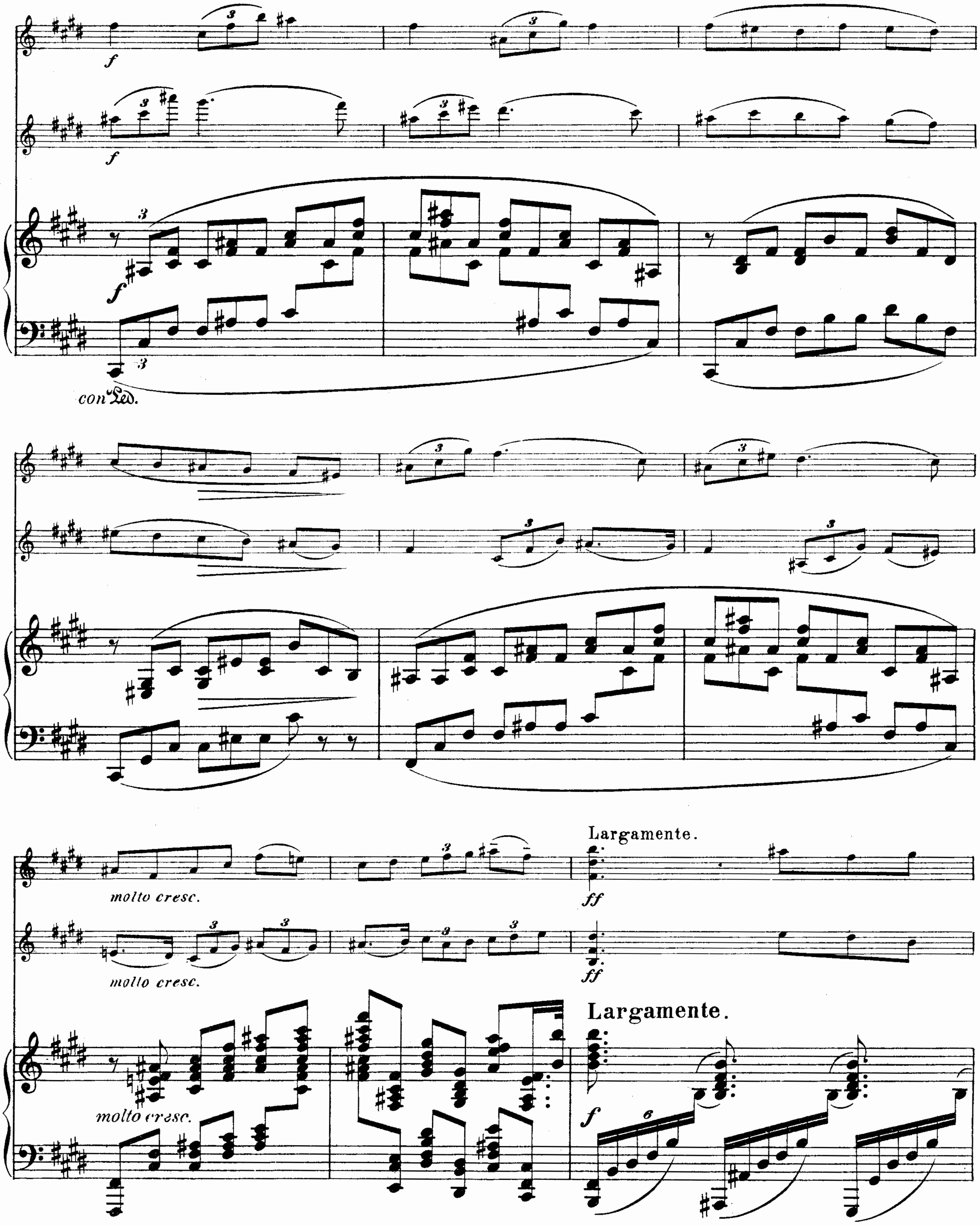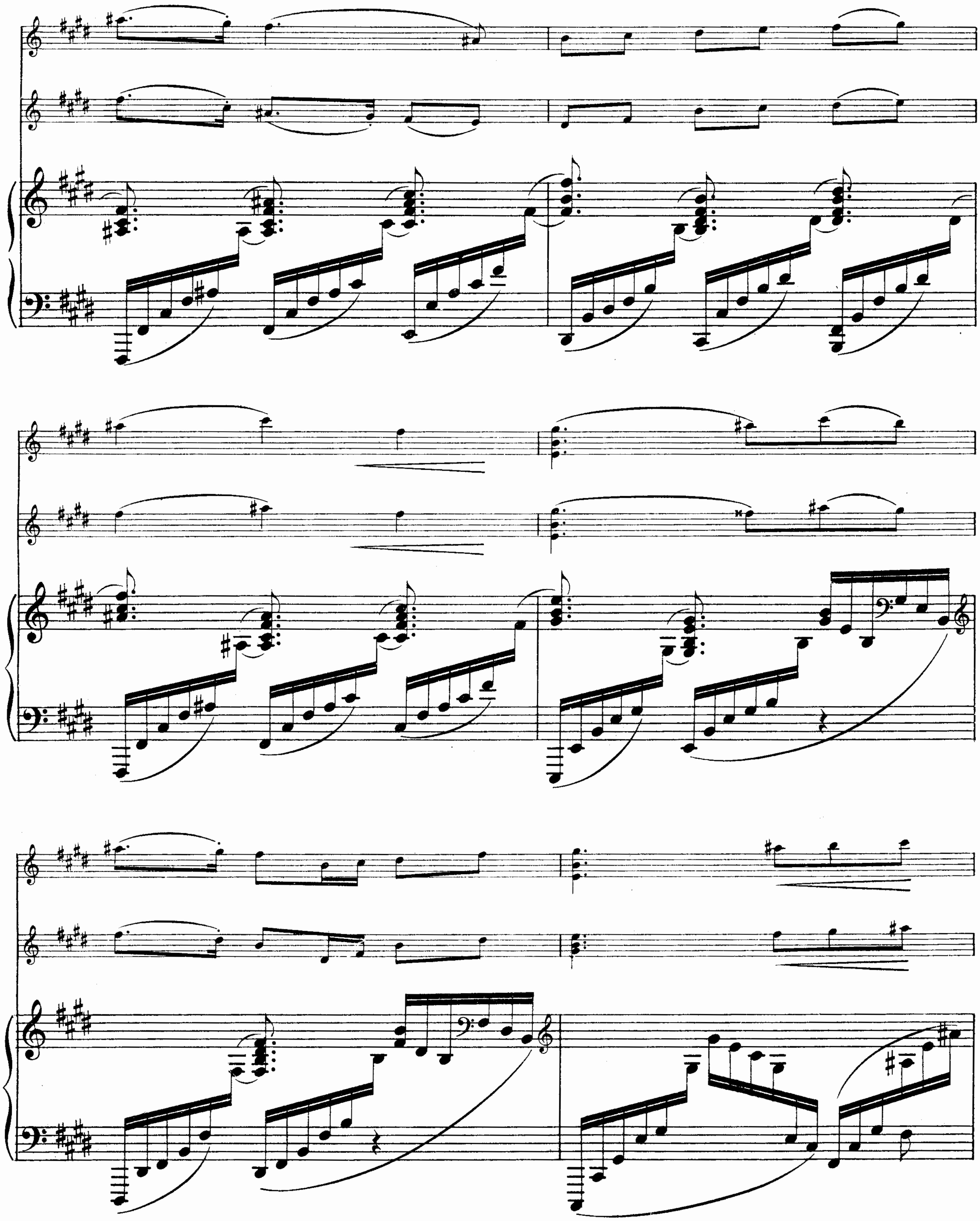




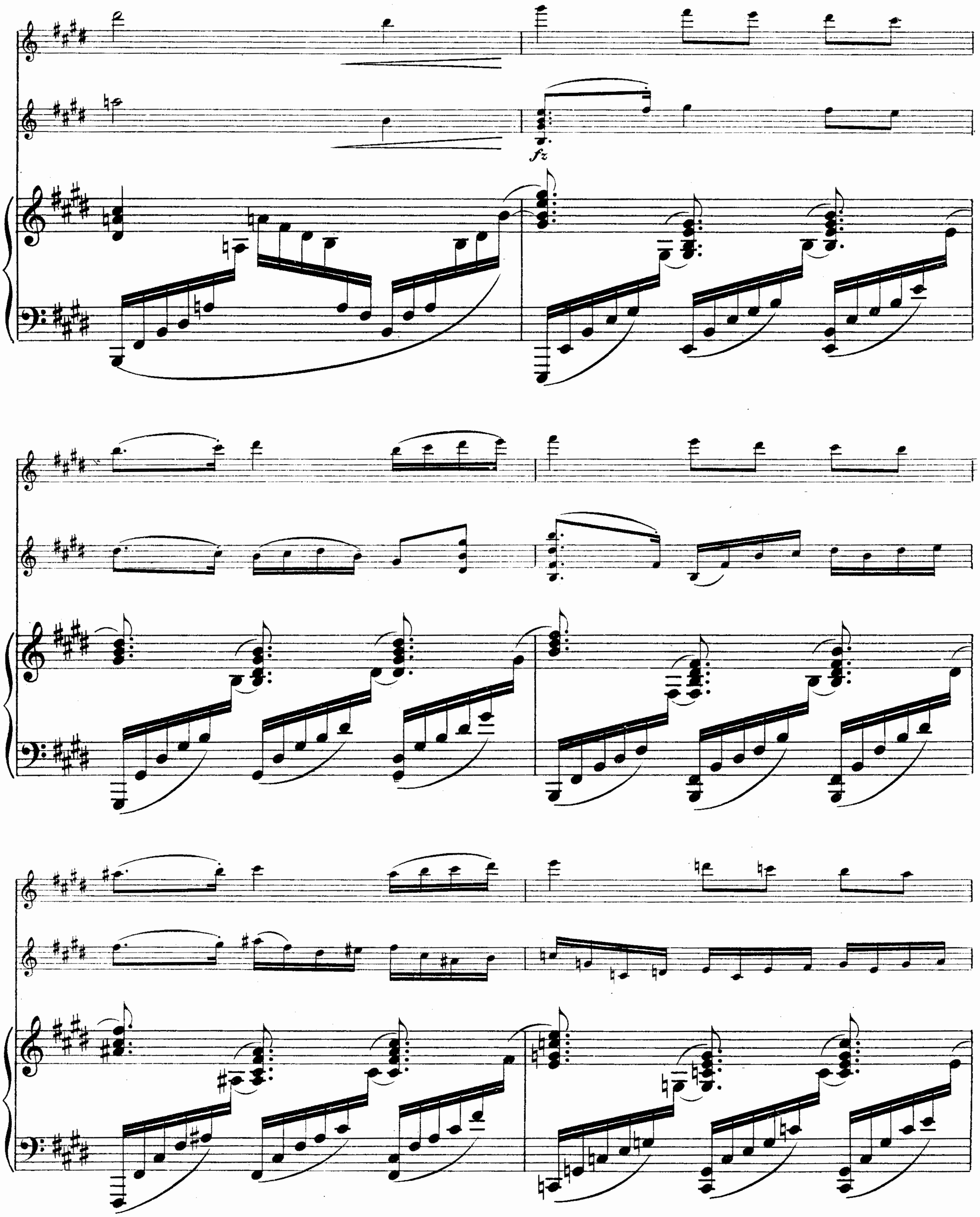

p
cresc.
ff
fp
p cresc.
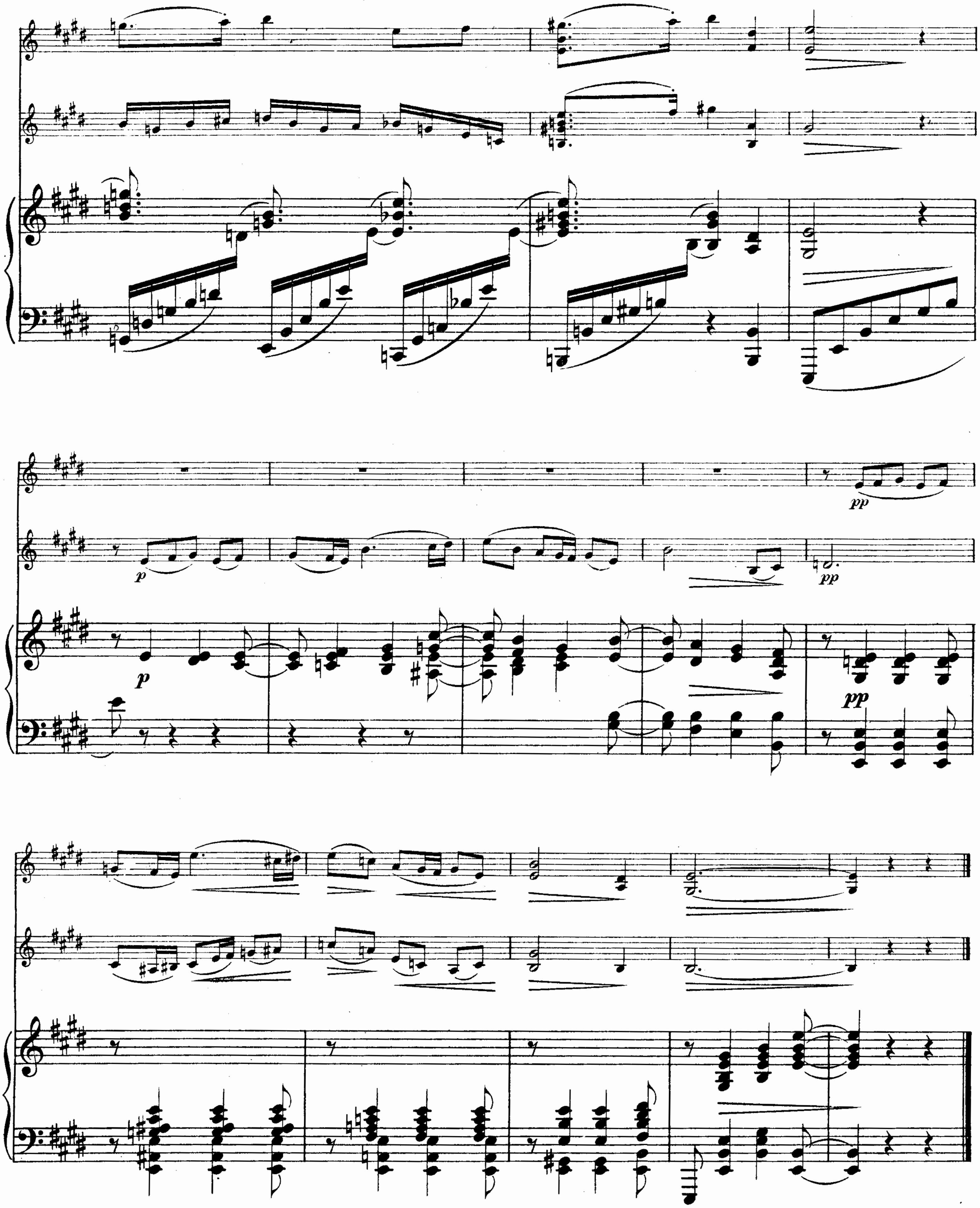

p cresc.
p cresc.
p cresc.
f
f
f


poco a poco cresc.
poco a poco cresc.
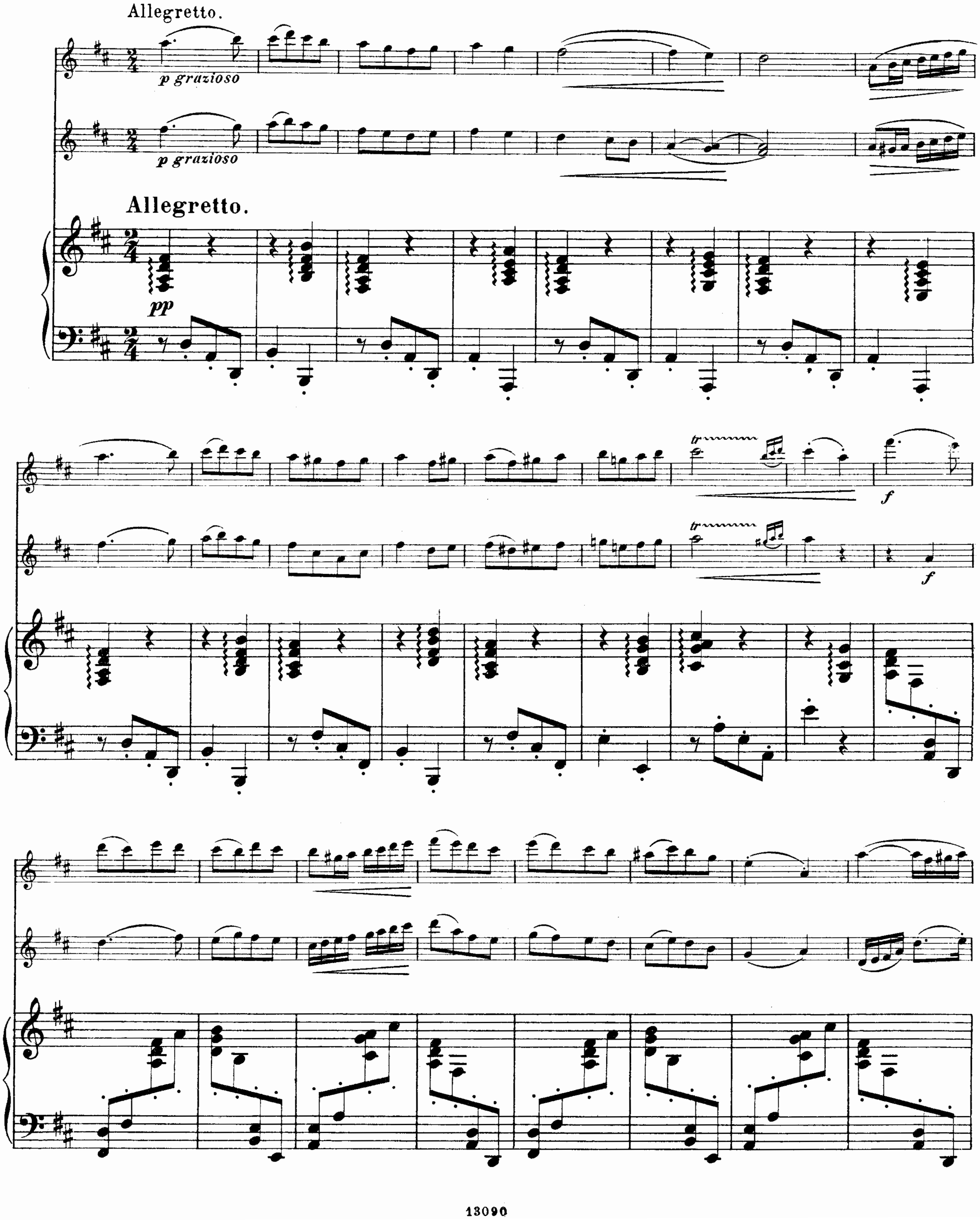

f
f
f
con Ped.
molto cresc.
molto cresc.
Largamente.
ff
ff
Largamente.
molto cresc.
f
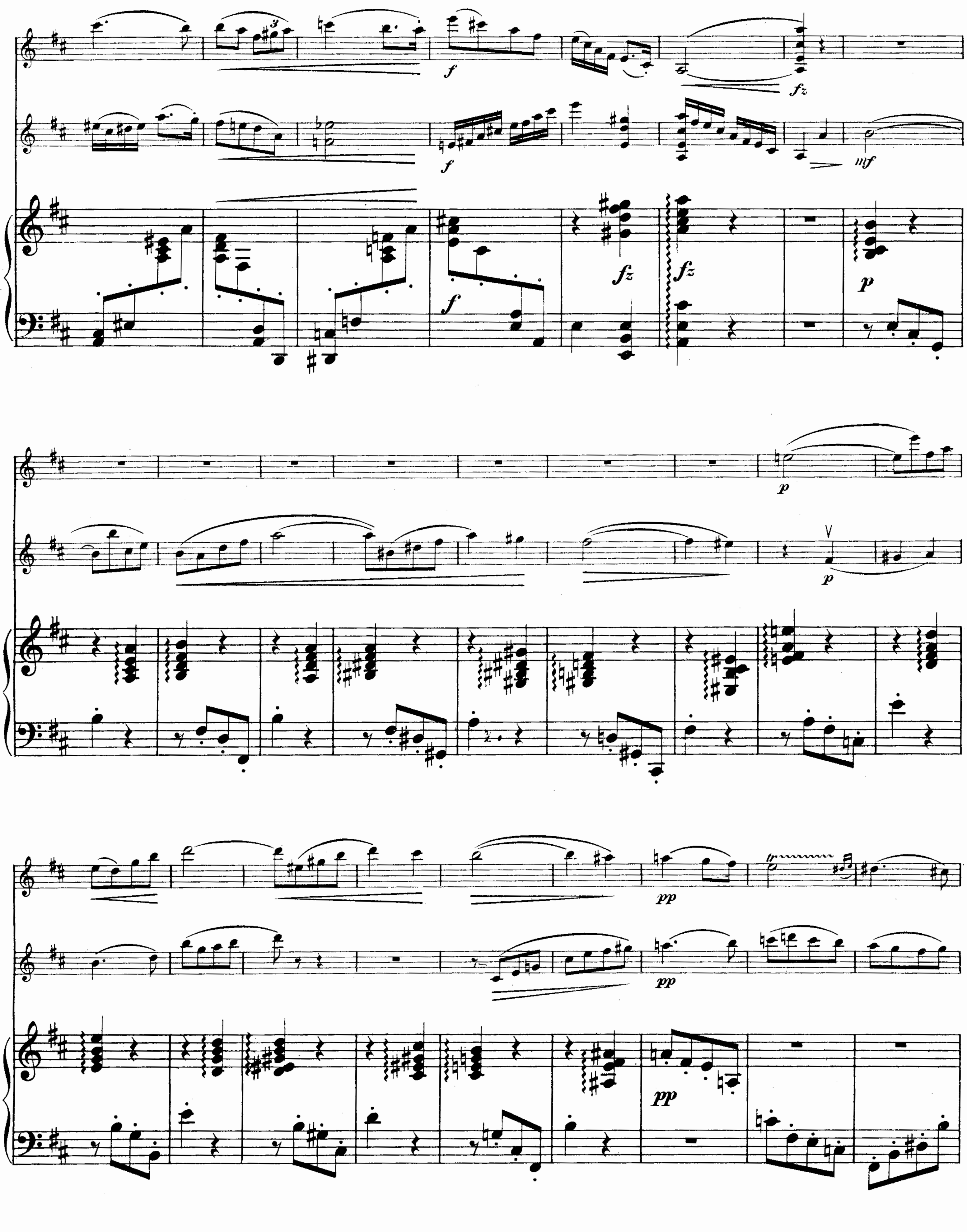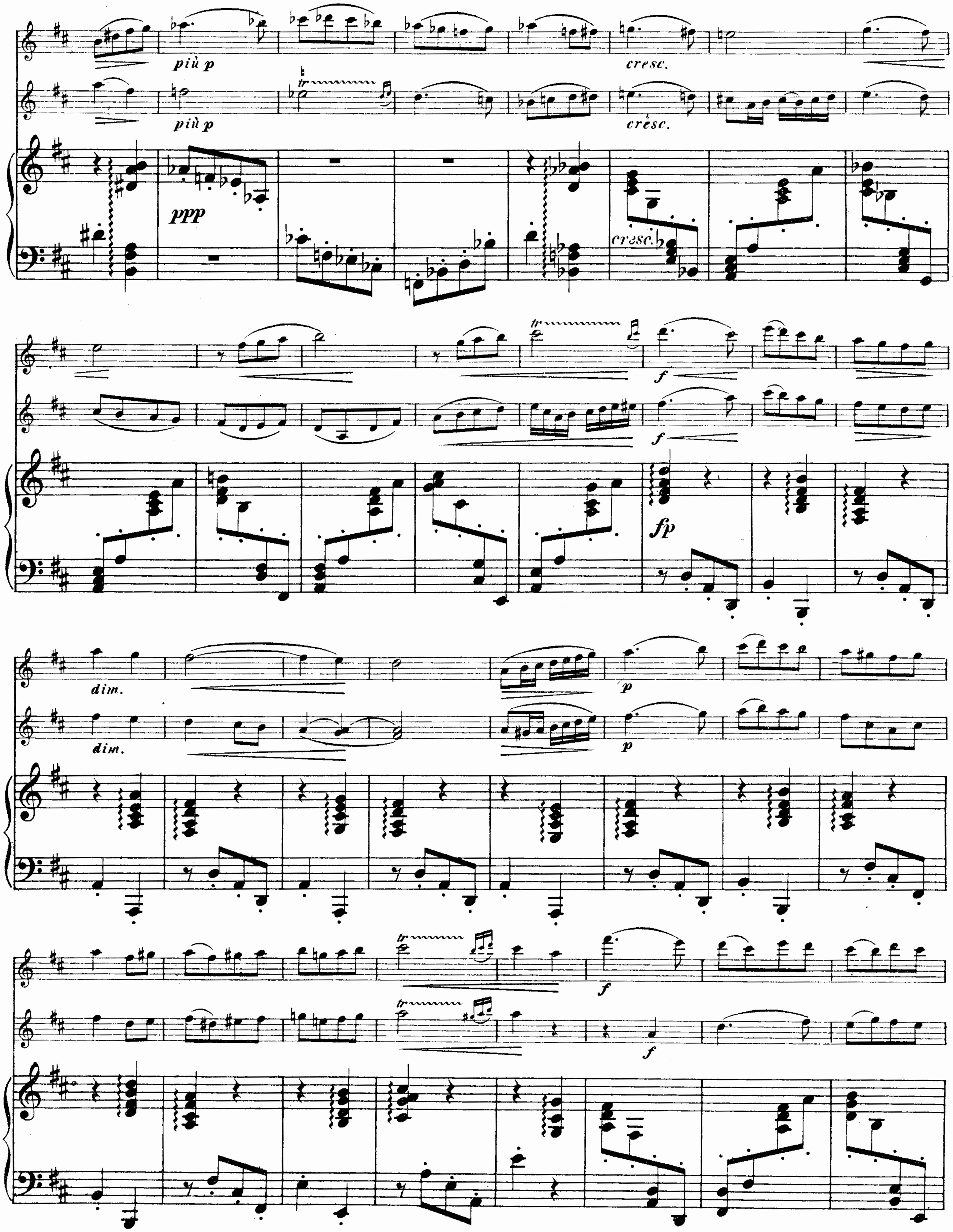



fz
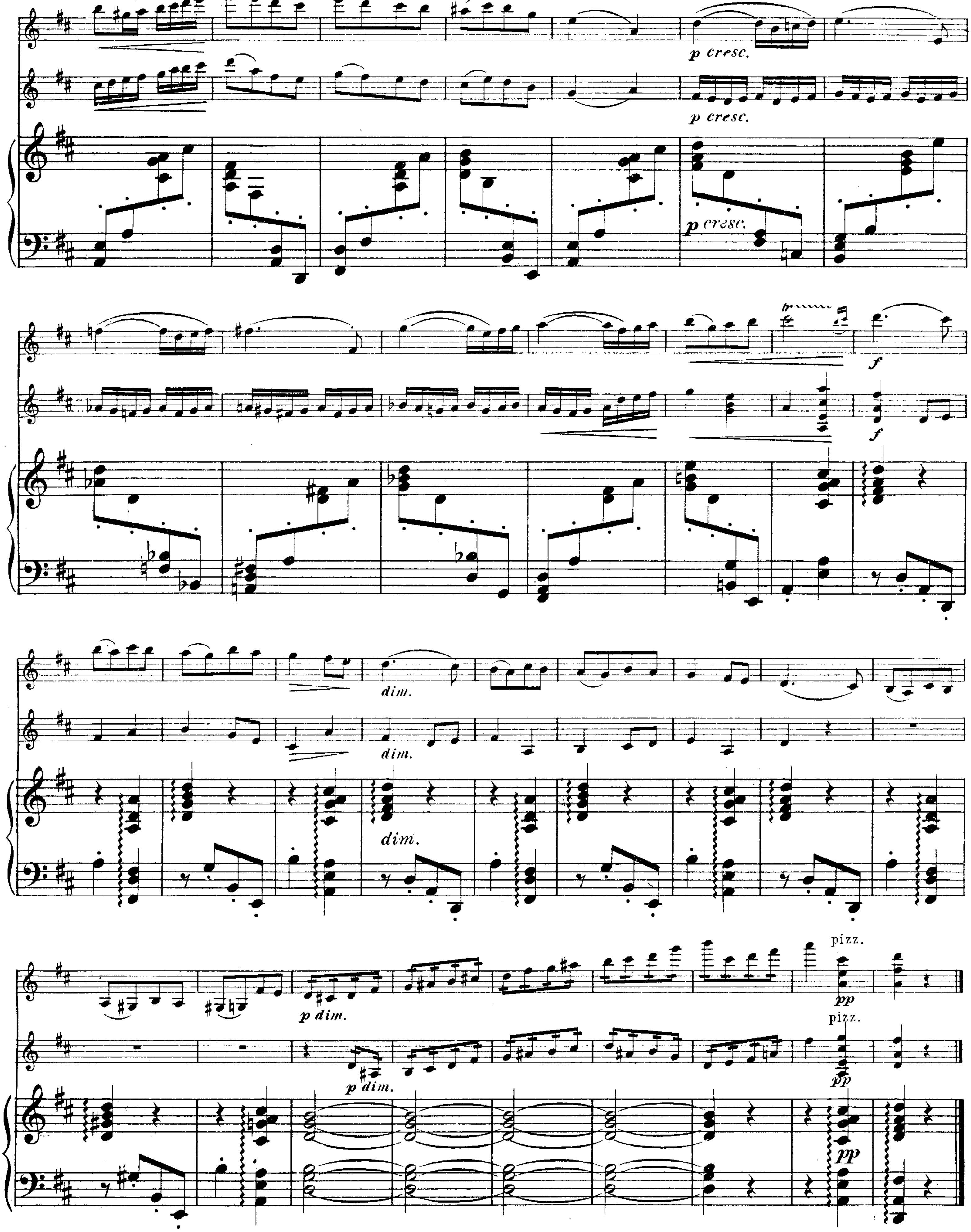

p
pp
p
pp

III.
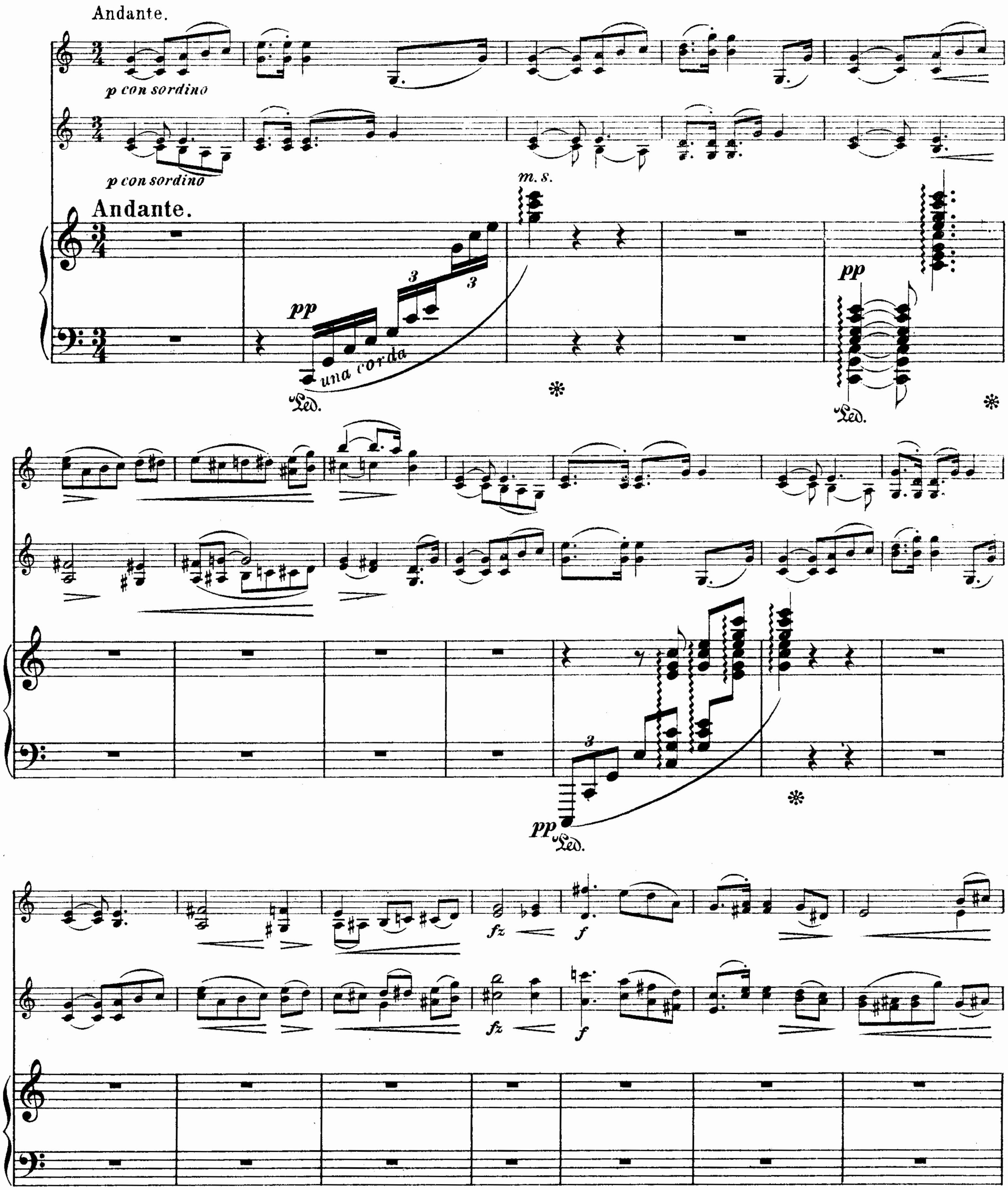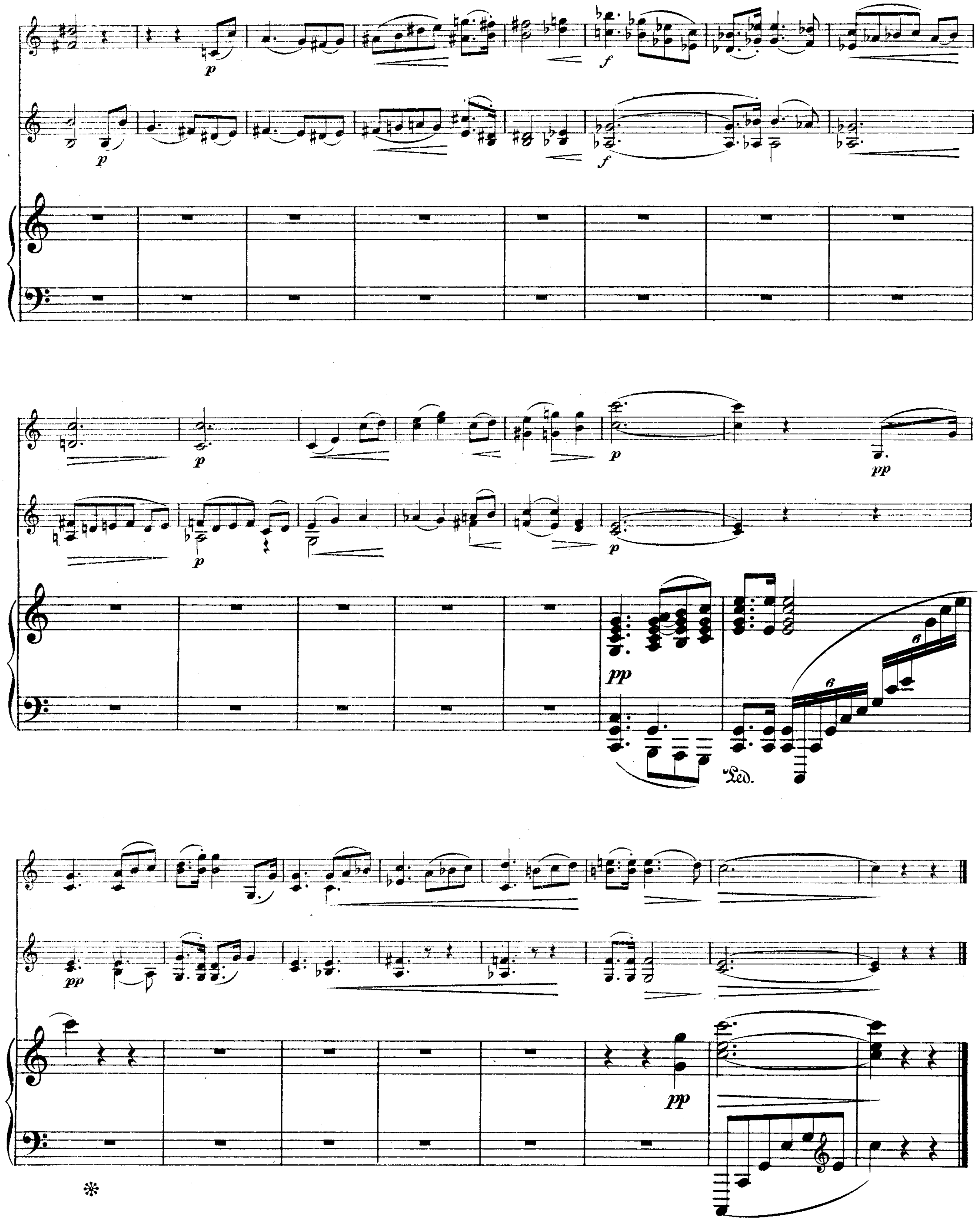





più p
più p
cresc.
cresc.
ppp
cresc.
f
f
fp
dim.
dim.
p
p
f
f


p cresc.
p cresc.
p cresc.
f
f
dim.
dim.
dim.
p dim.
p dim.
pizz.
pp
pizz.
pp
pp
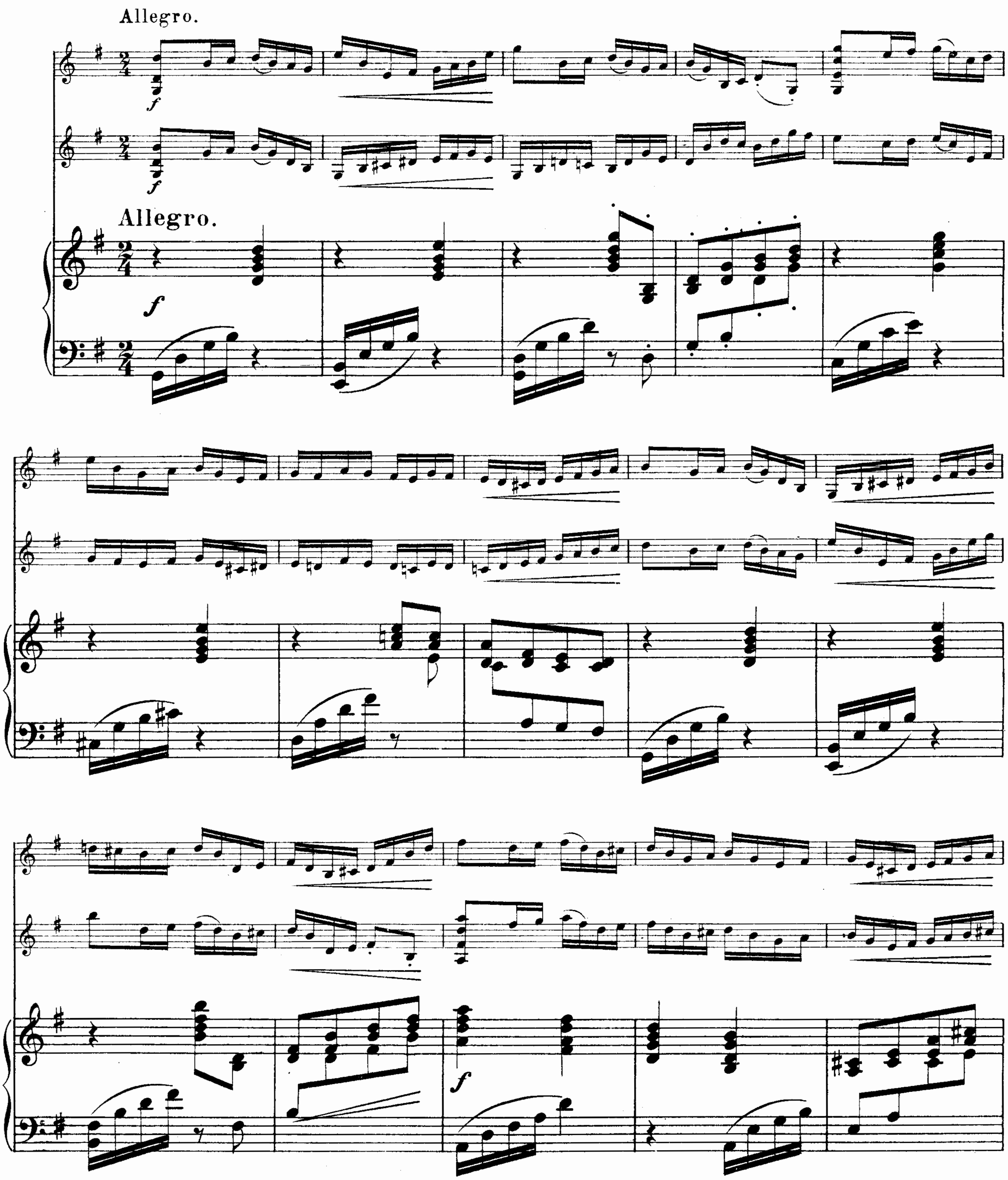
IV.
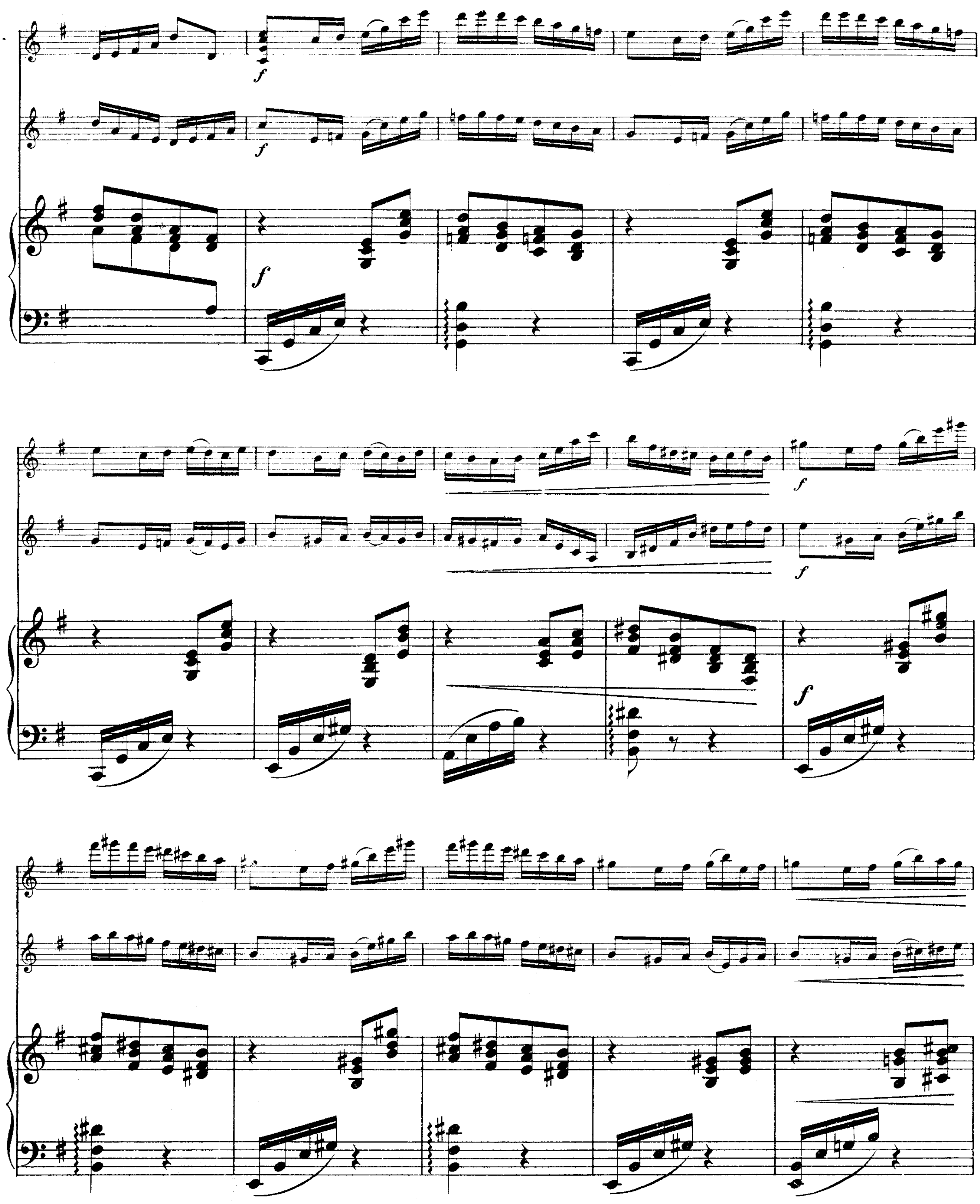

Andante.
p con sordino
p con sordino
Andante.
m. s.
pp
una corda
pp
pp
fz
f
fz
f
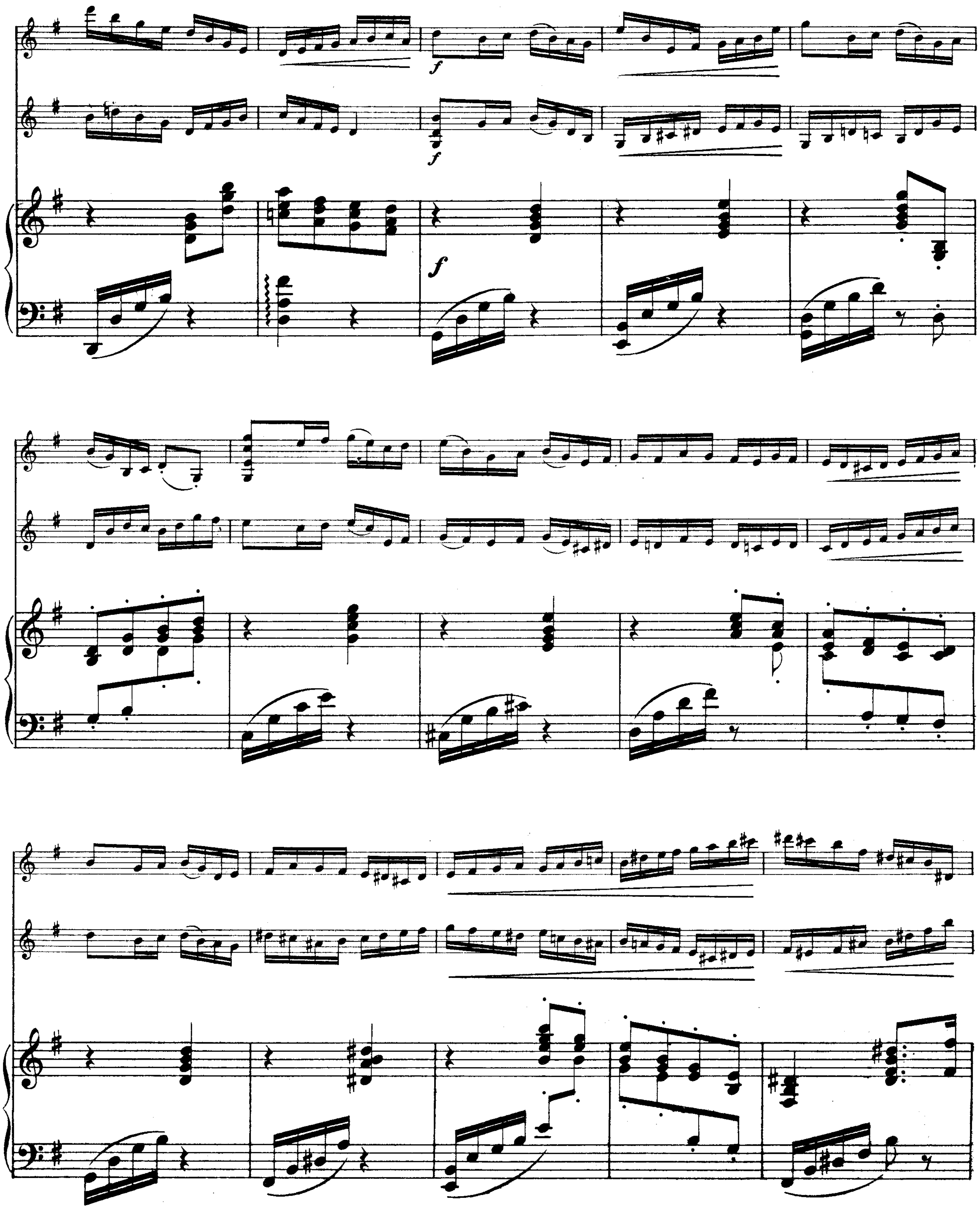

p
f
pp
Ped.
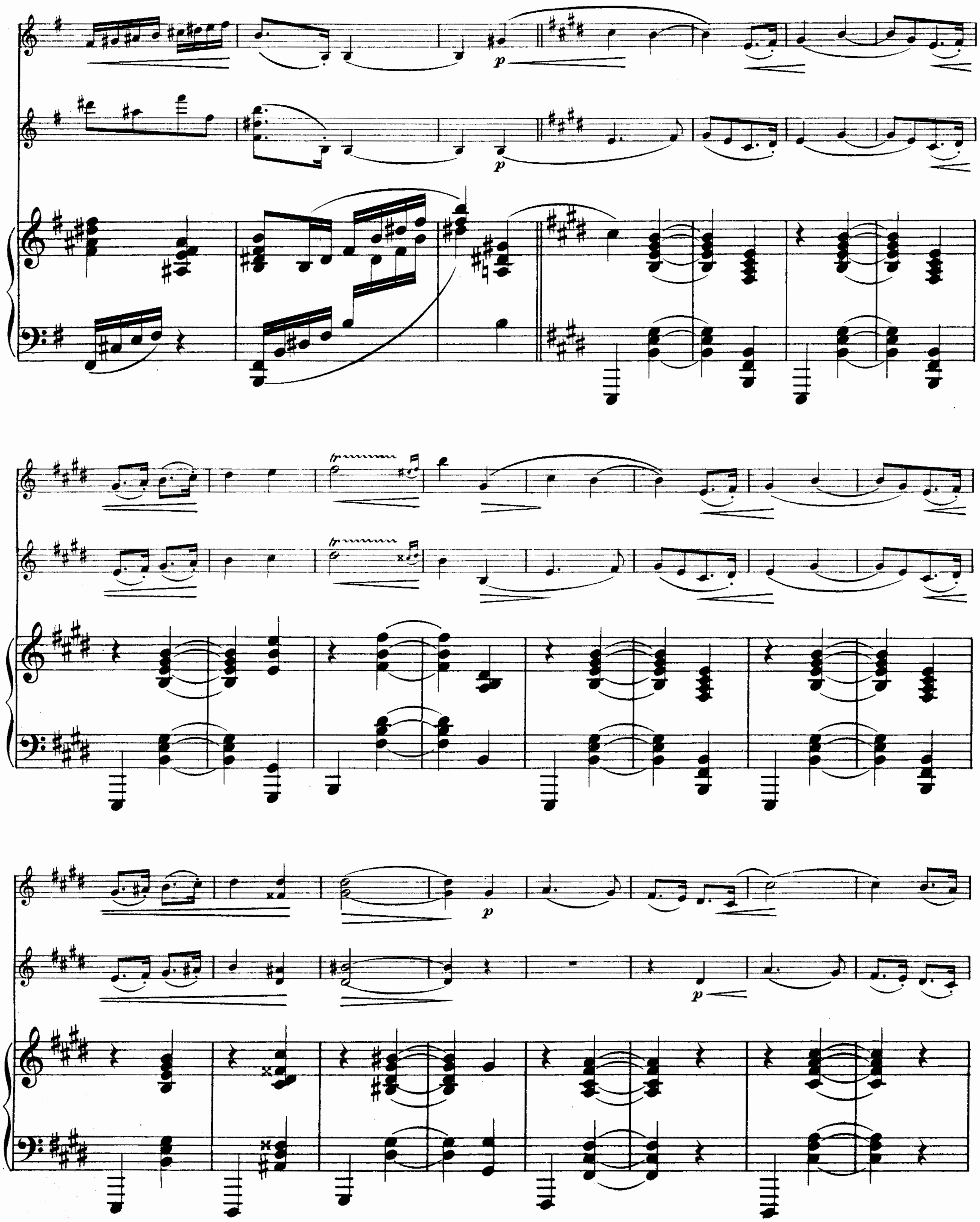
V.
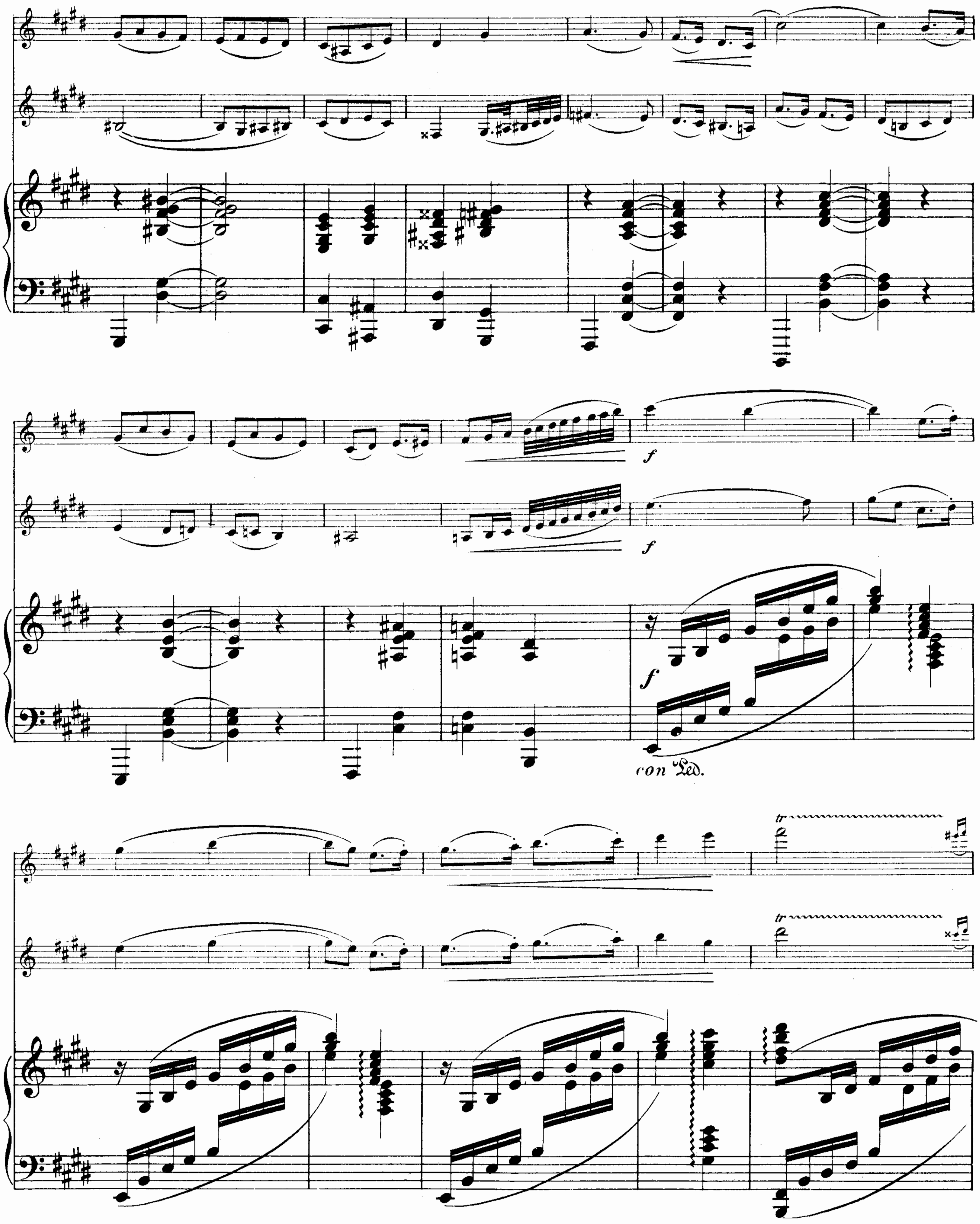
Finale.
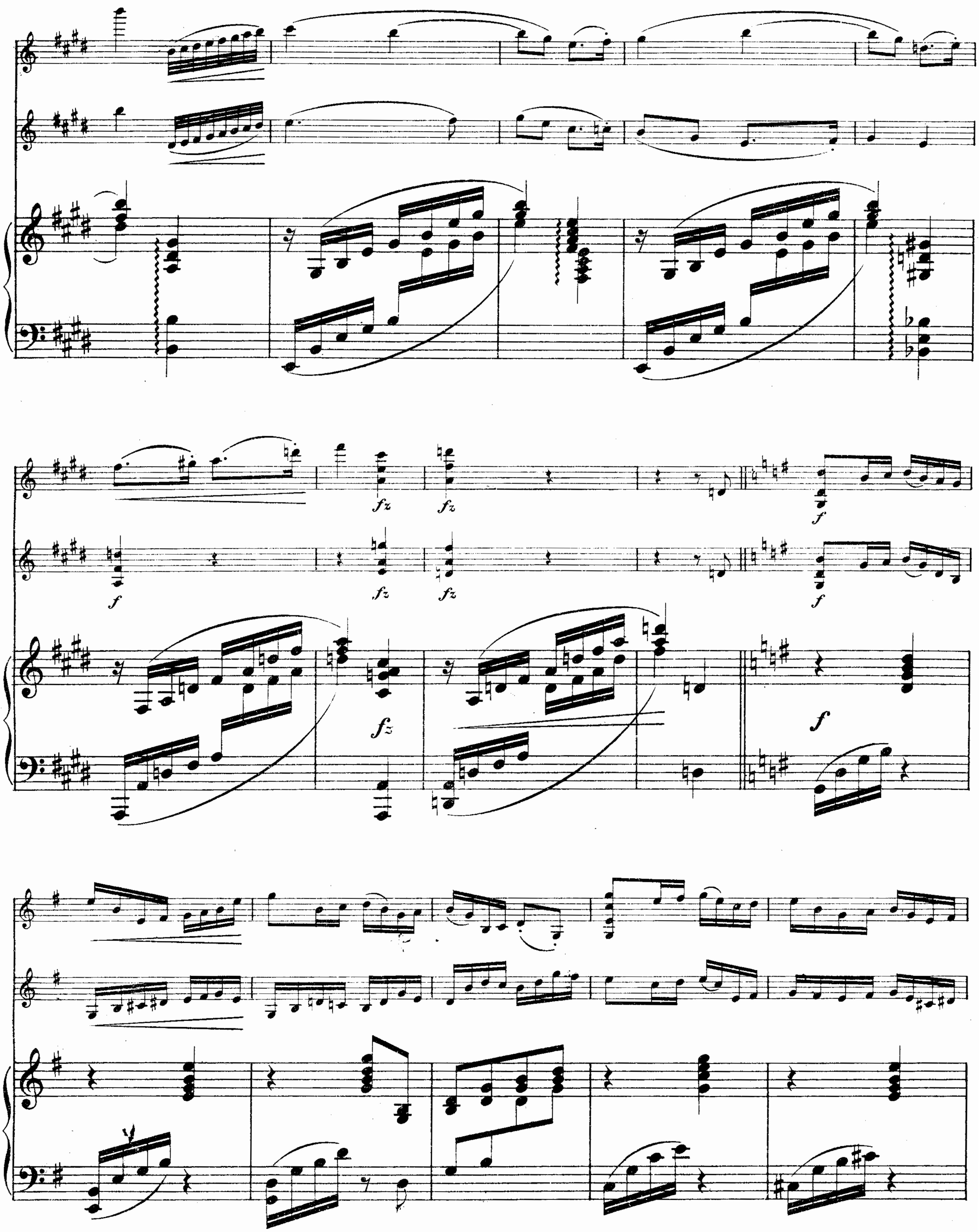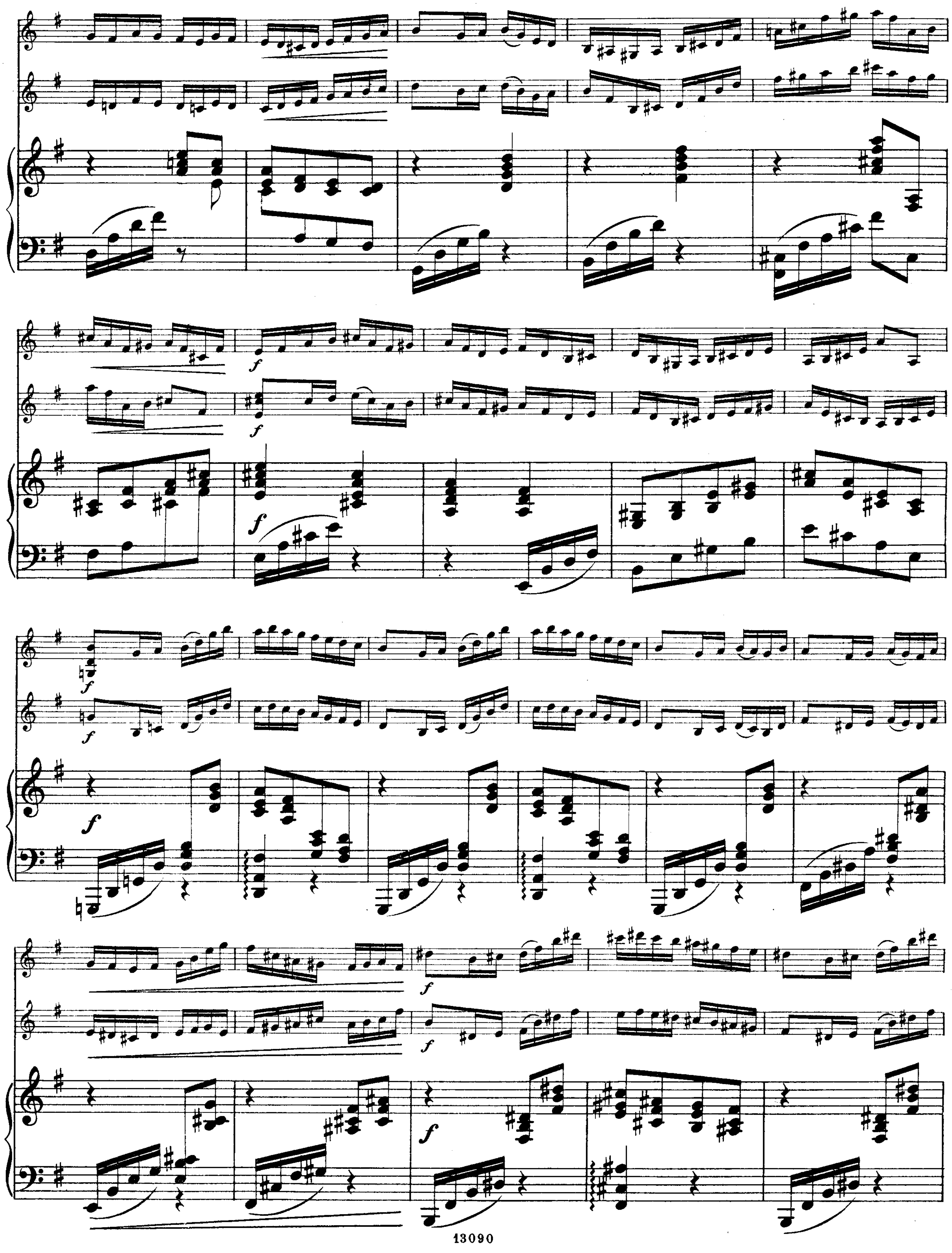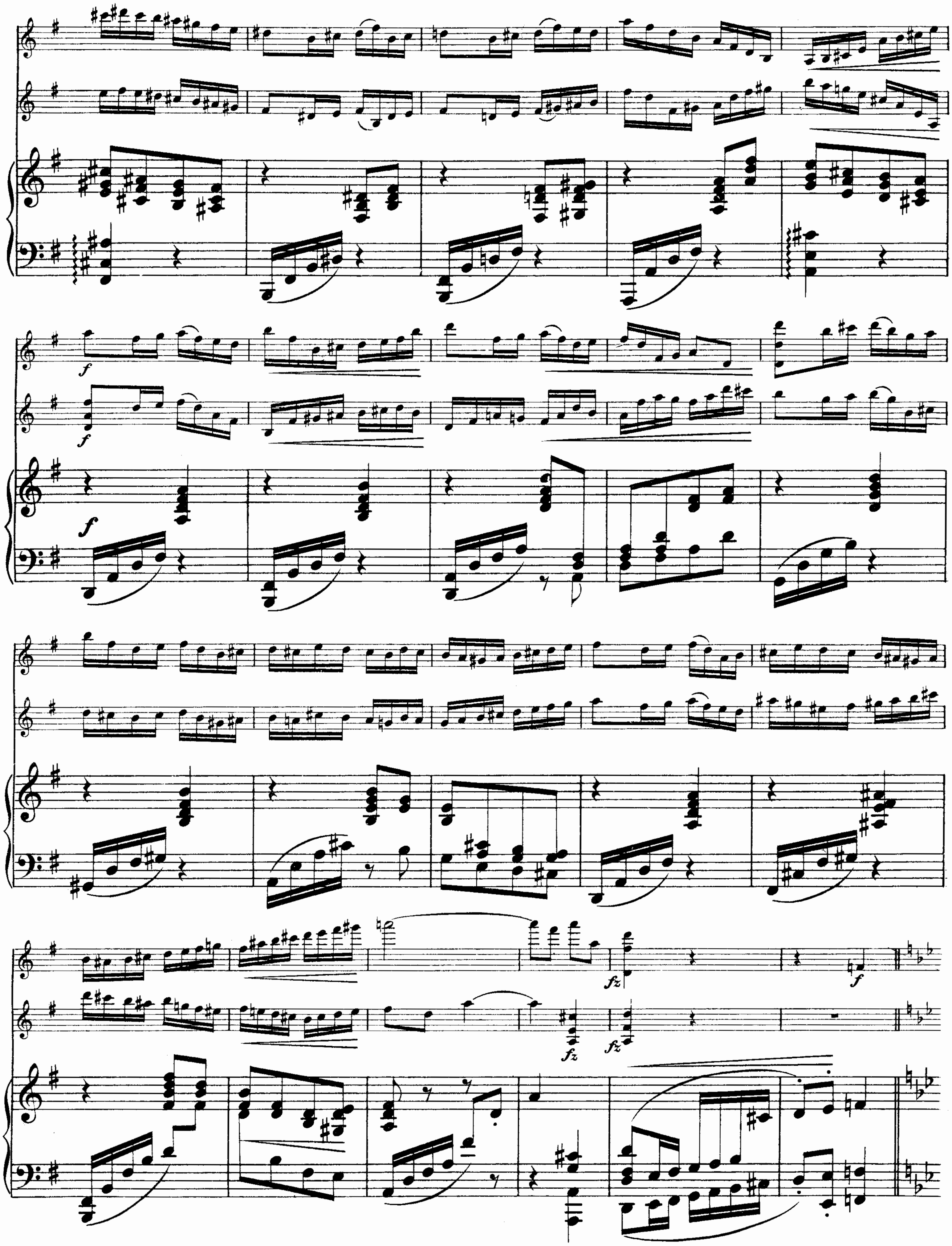





f
f
f

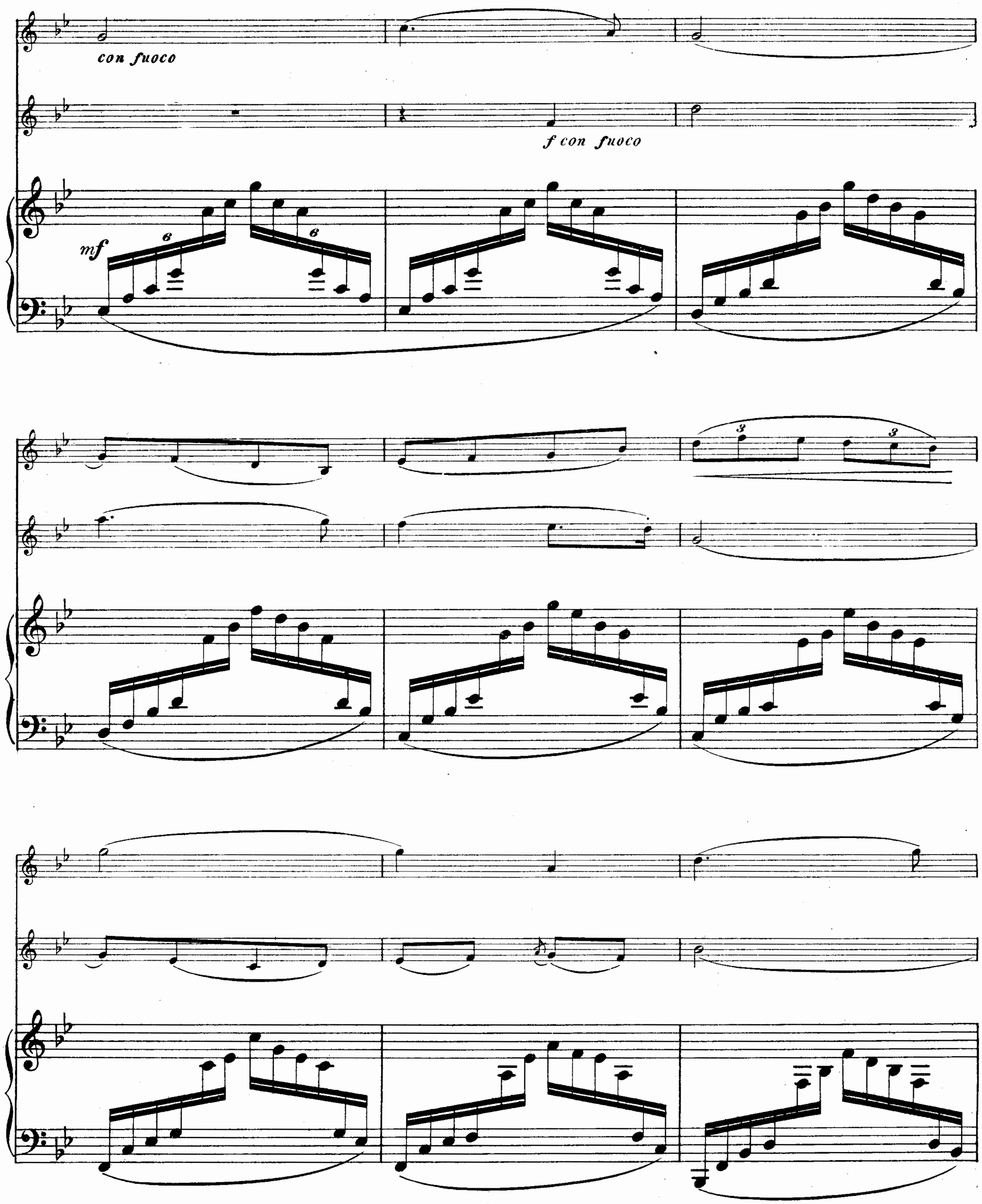


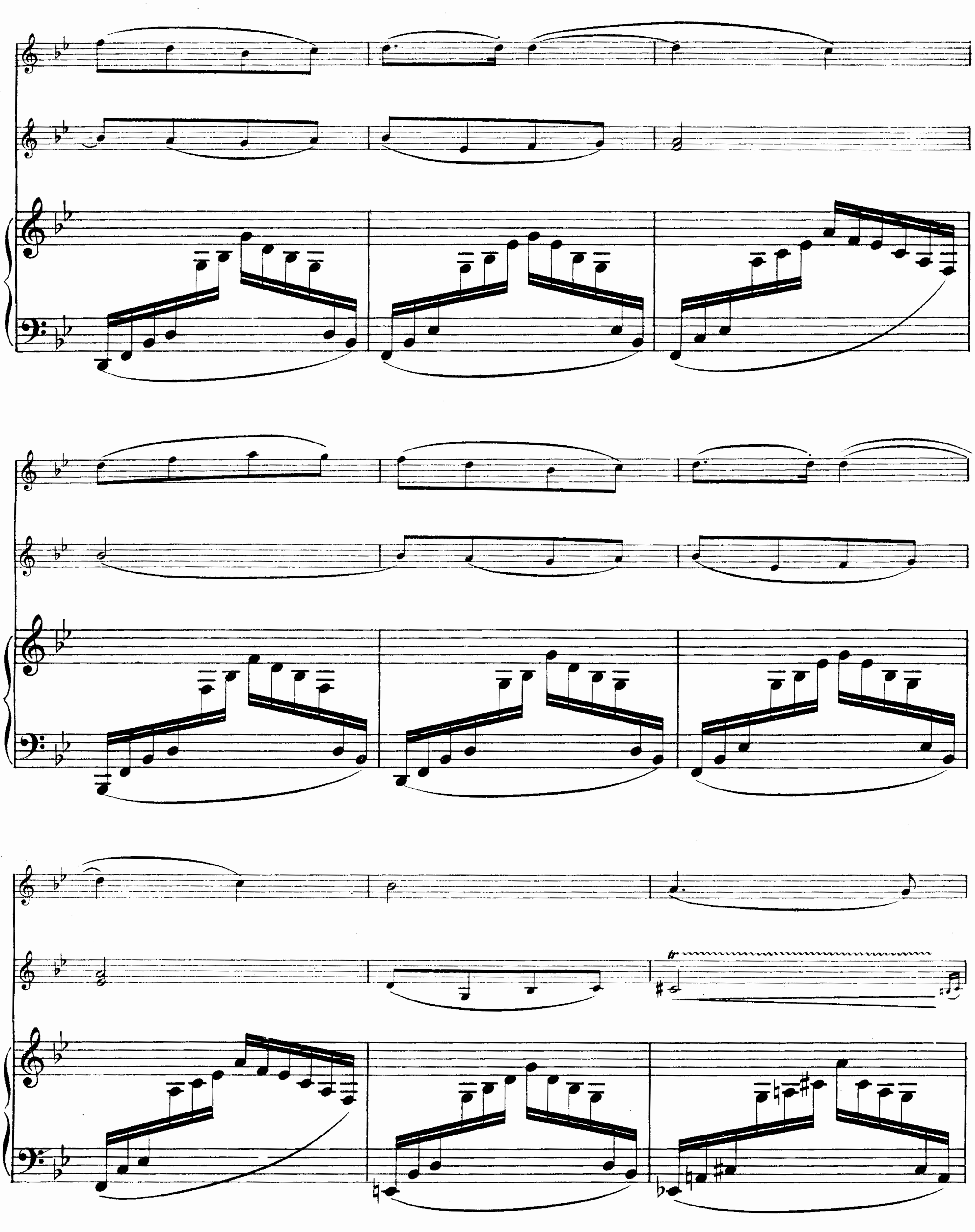

f
f
f
con Ped.
tr
tr

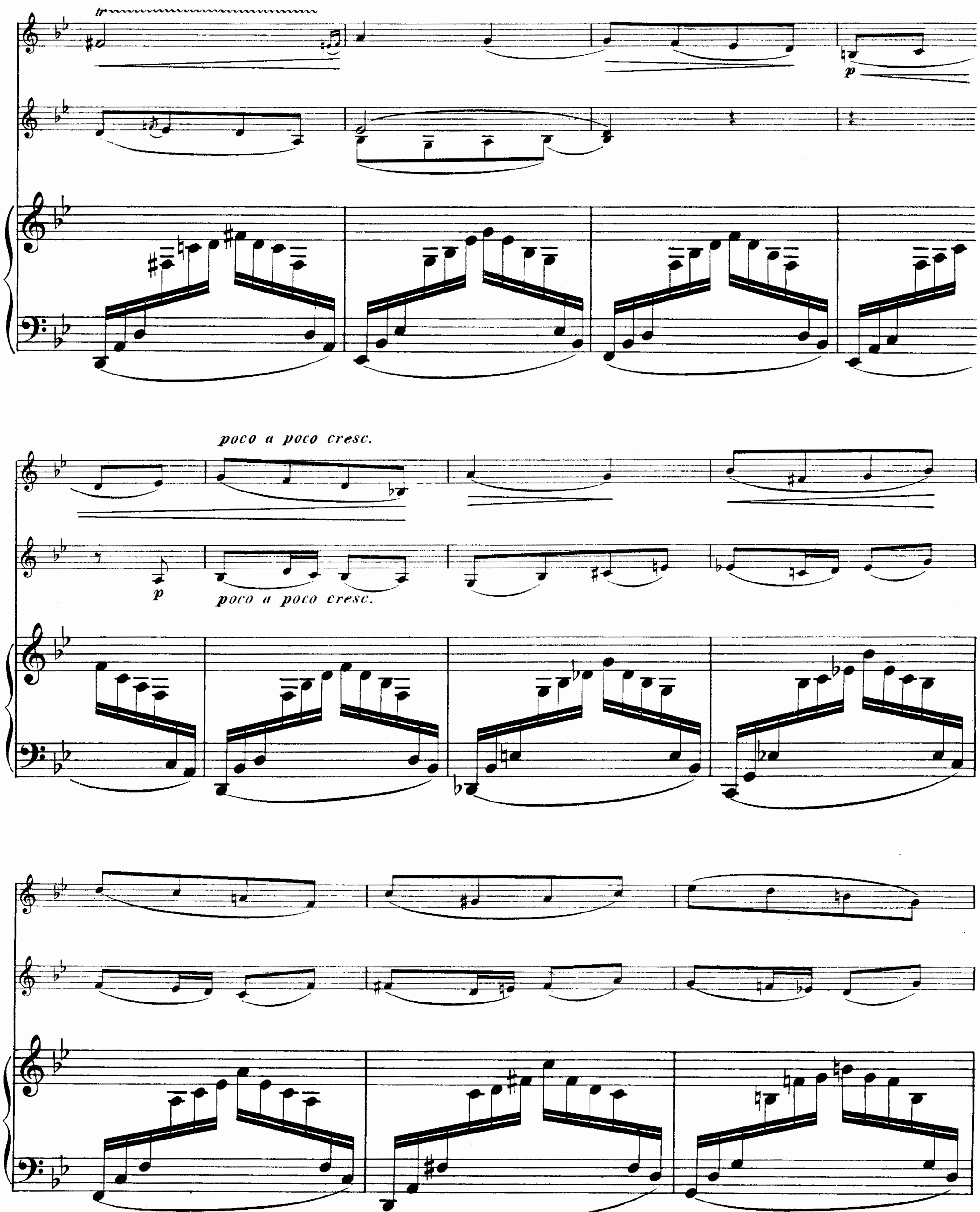

fz
fz
f
f
fz
fz
fz
f
f

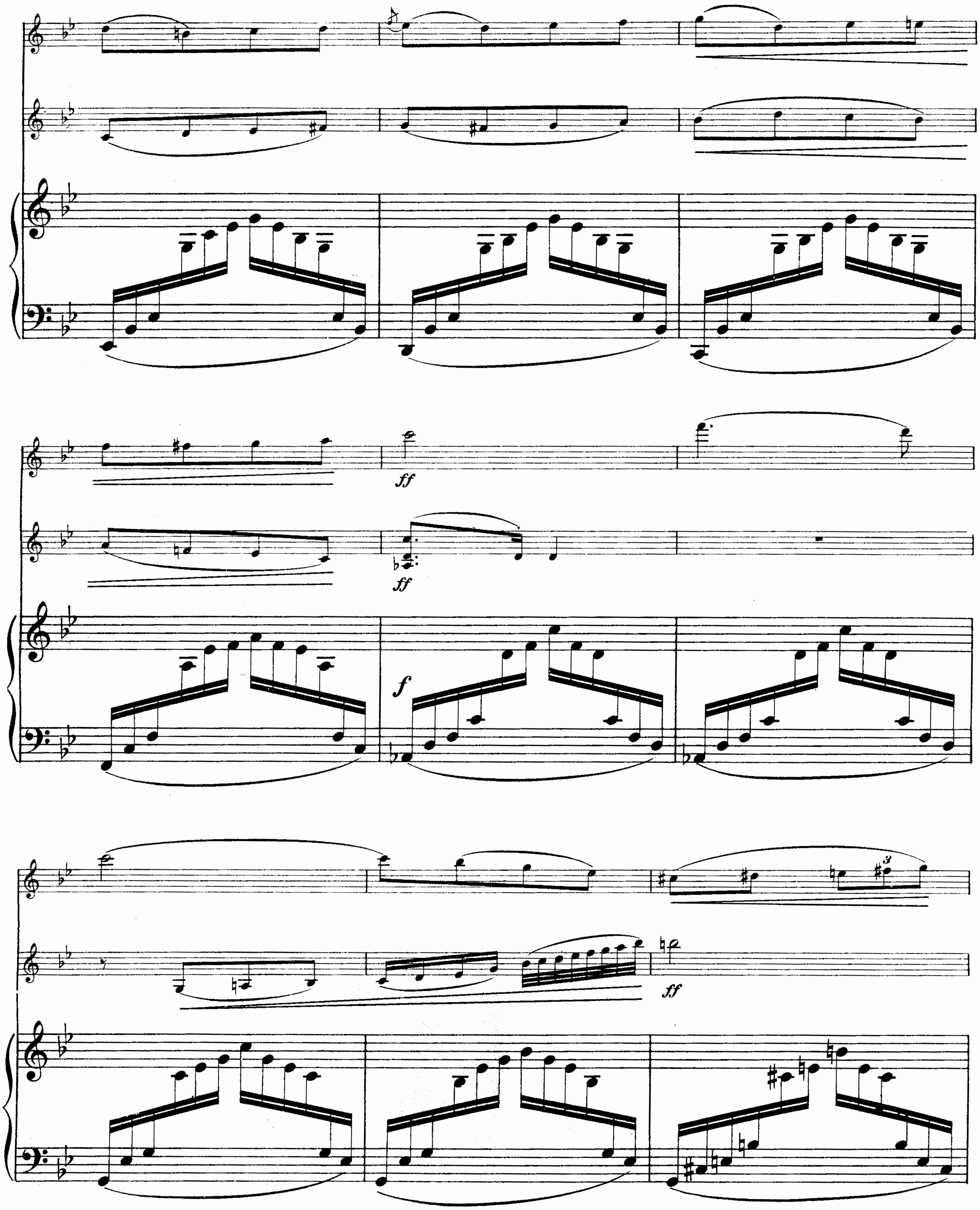


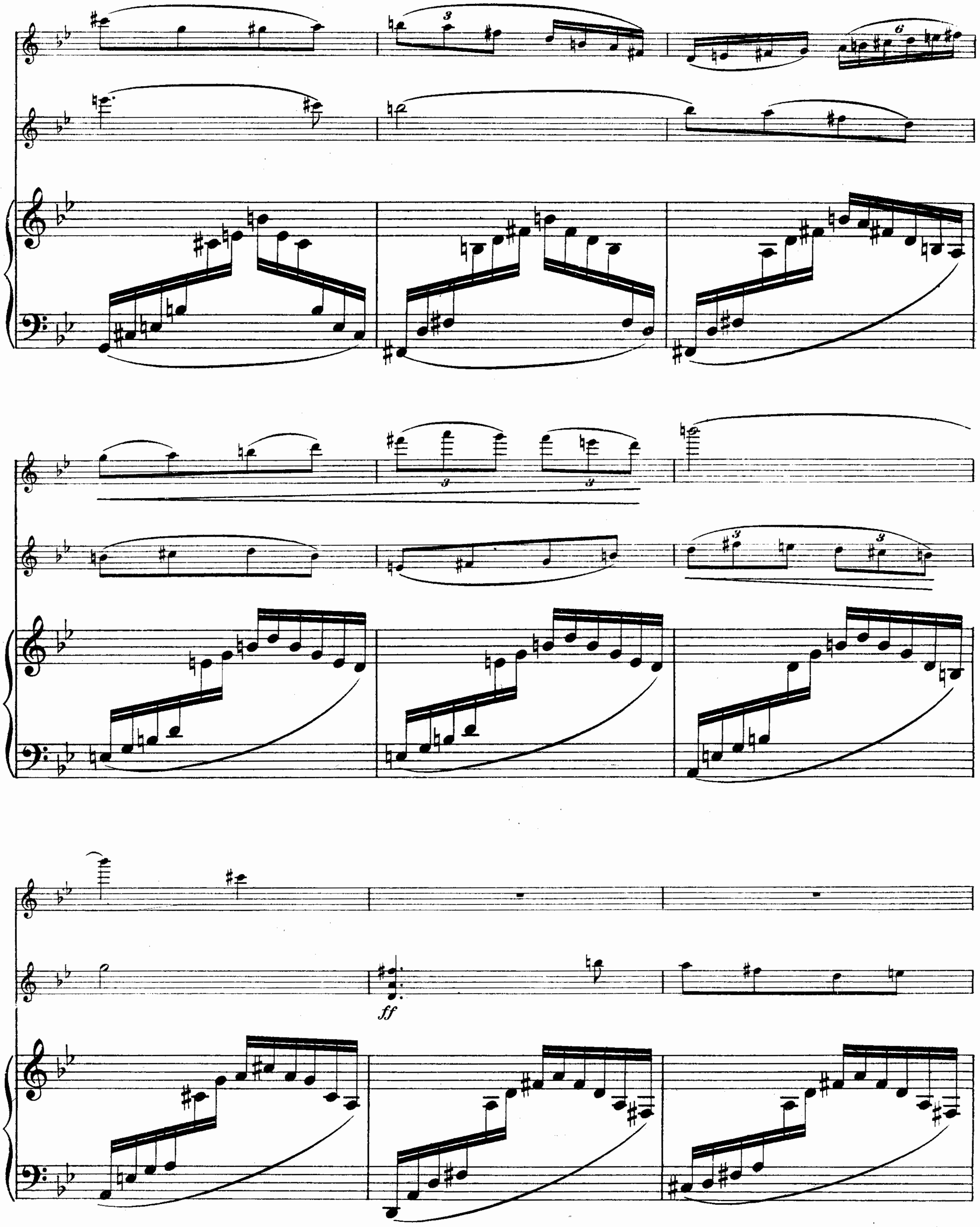


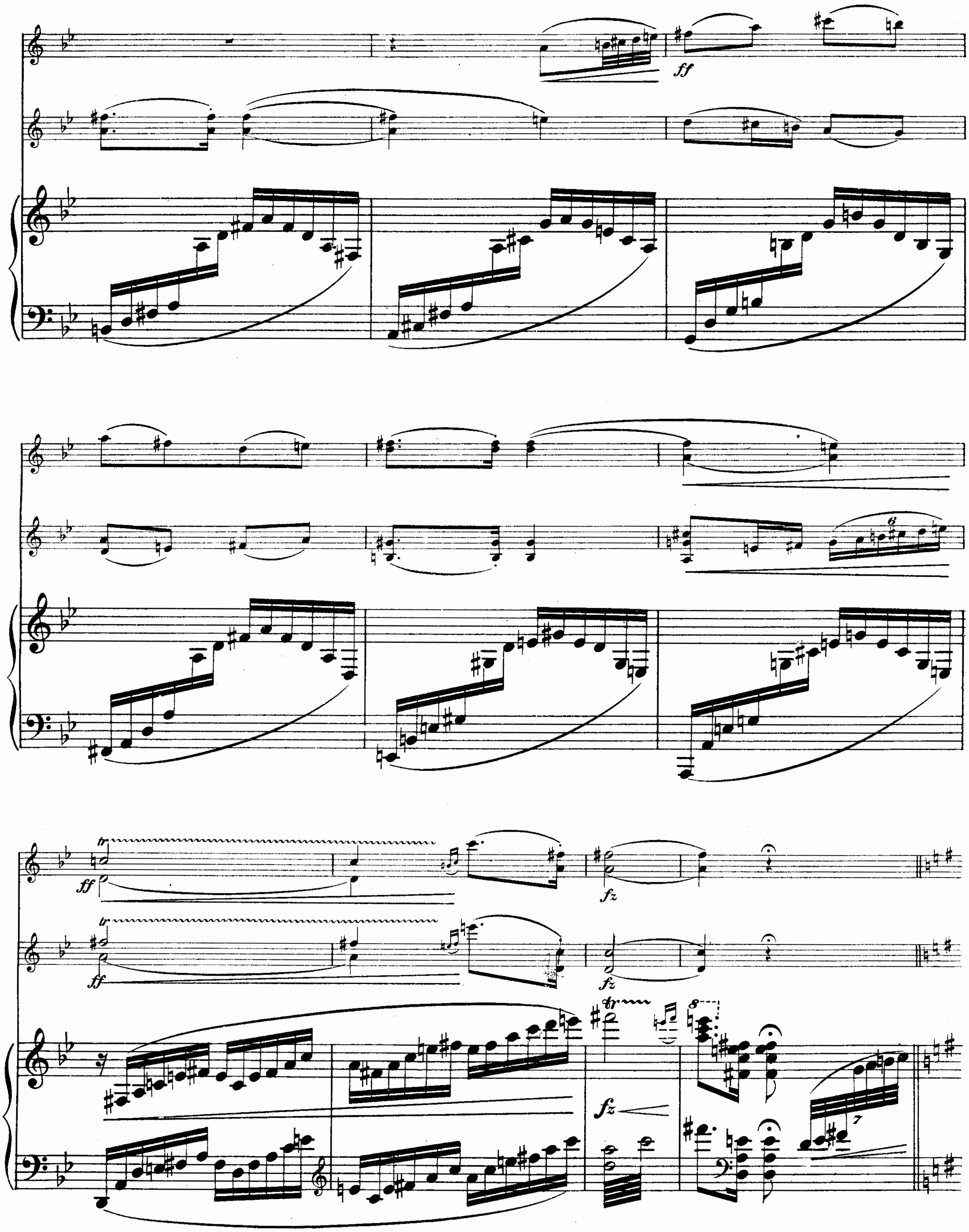

con fuoco
f con fuoco
mf
6
6
3
3
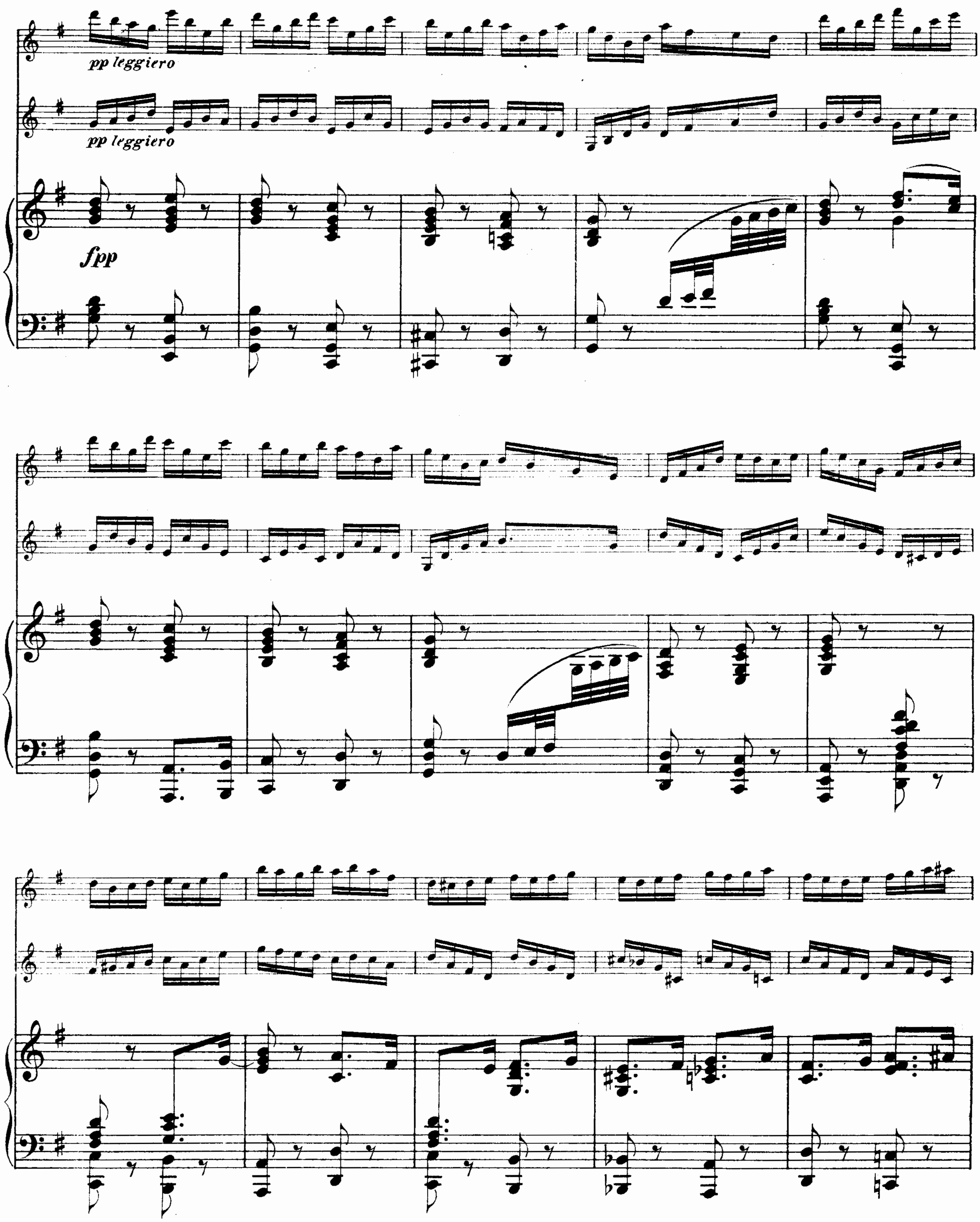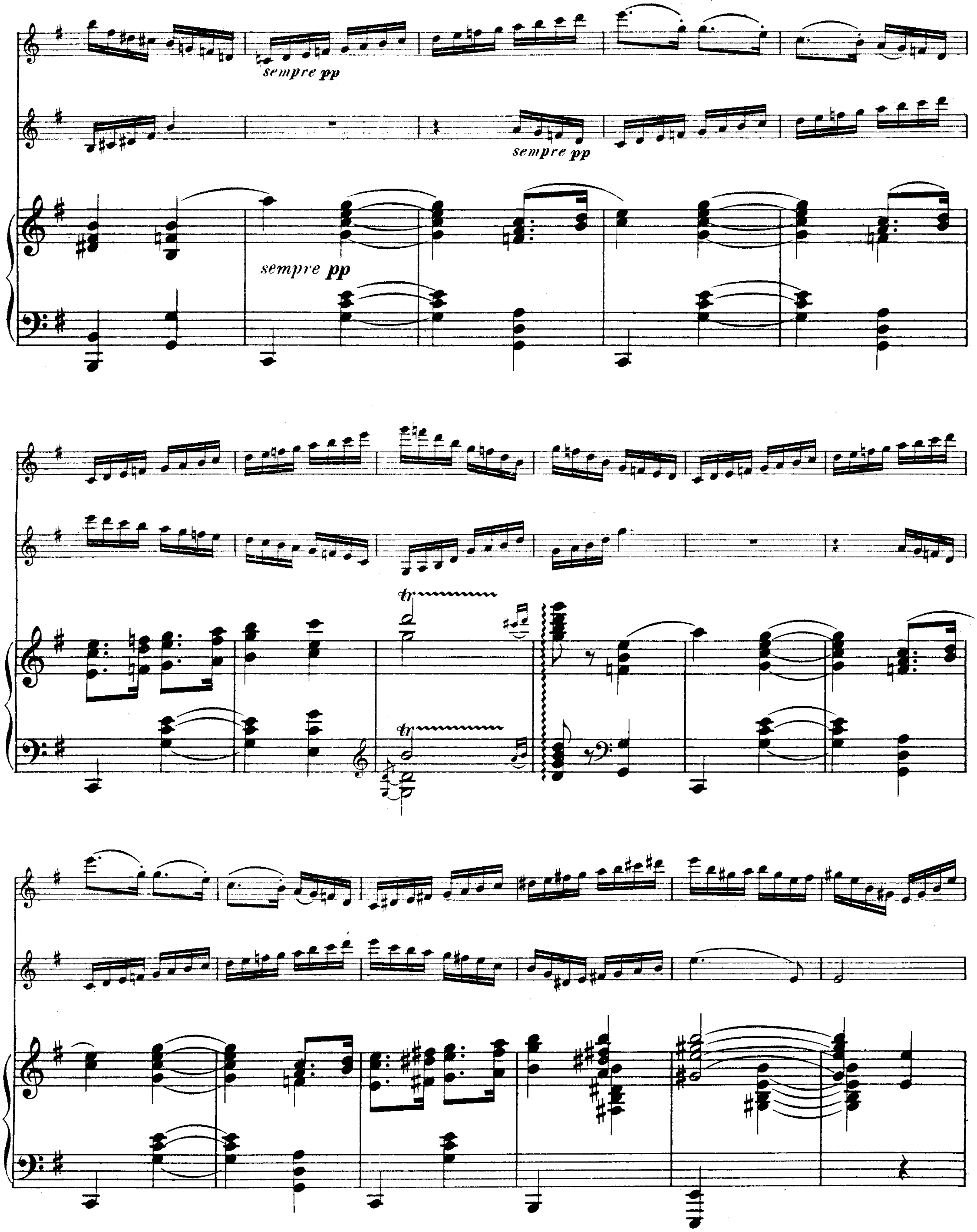



tr
p
poco a poco cresc.
p
poco a poco cresc.
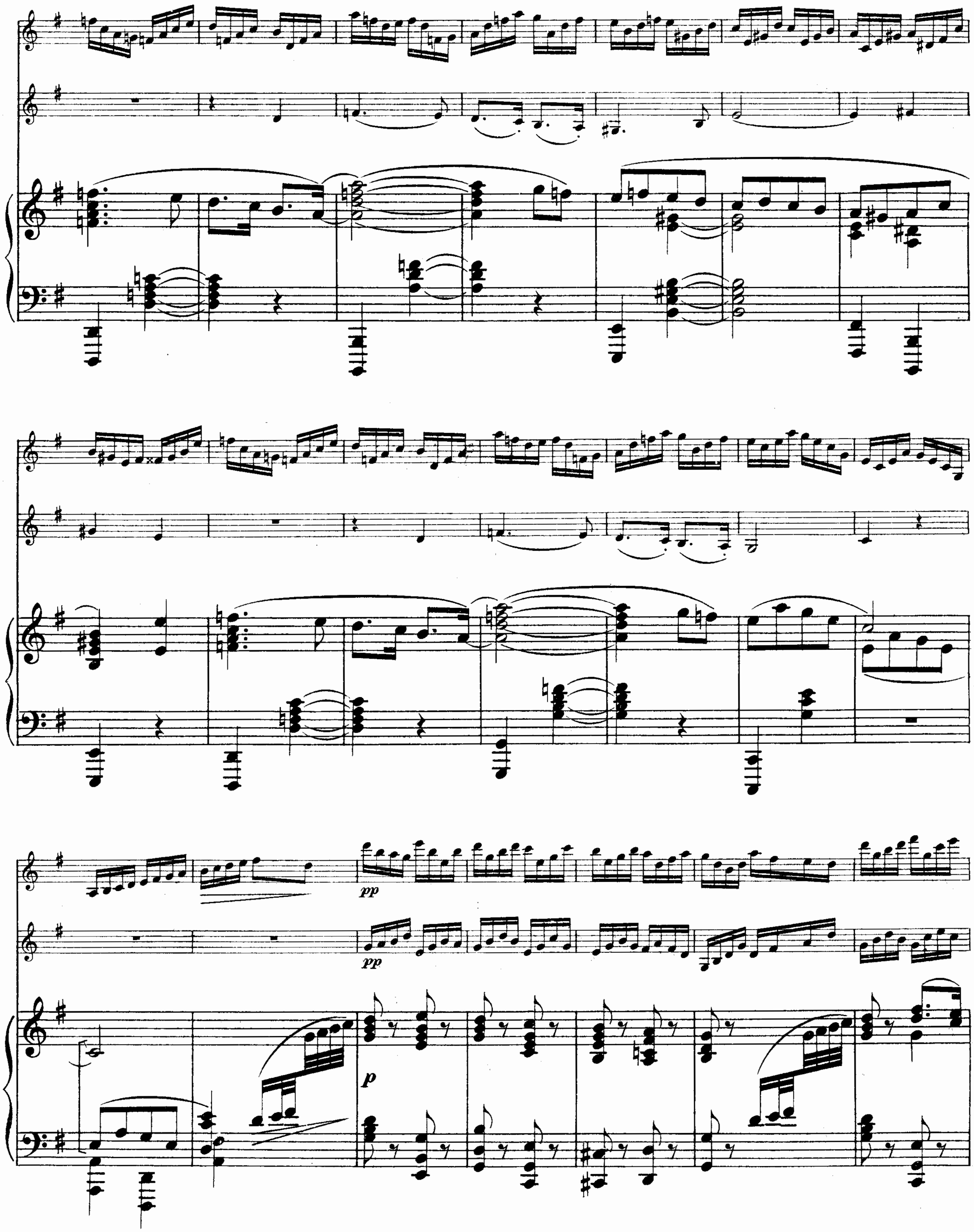

ff
ff
f
ff
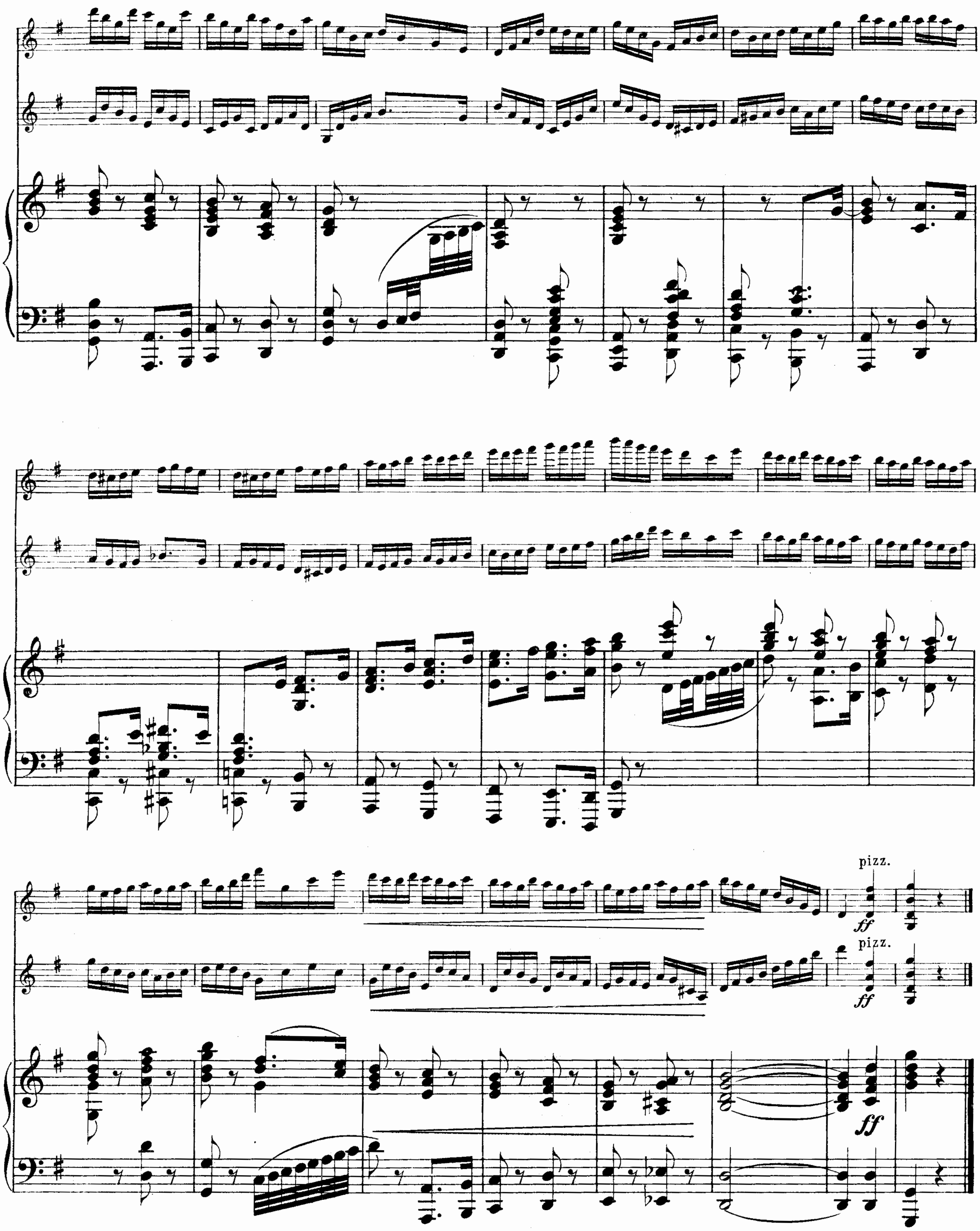

ff


ff
tr
ff
tr
ff
fz
fz
fz


pp leggiero
pp leggiero
fpp


sempre pp
sempre pp
sempre pp
tr
tr


pp
pp
p



Wilhelm Hansens Nodestik-og Tryk, Kjöbenhavn.

Christian Sinding.

Mélodies mignonnes.

(1—6), Op. 52. (2. Auflage). M. 2,25.

„Diese Pianosolostücke des grossen nordischen Koloristen sind ganz prachtvoll und oft von orchestralem Klang.

Der drittletzte Takt von Nr. 5 allein ist den Preis des ganzen Heftes wert.

(Tagesfragen (Kissinger Blätter) *Nr. 5 1904).*

Morceaux caractéristiques.

Op. 53. M. 3,—.

Minuetto. Nocturne. A la Burla. Scherzo.

„Die vier Stücke, die sich recht gut zum Konzertvortrag eignen, gehören zum Besten, was der Komponist für Klavier allein geschaffen hat. Grazie mit Kraft gepaart zeichnet das Menuett aus, zarteste Poesie und Klangschönheit atmet das Nocturne, frischer Humor erfüllt das à la Burla, lebendige und originelle Rhythmik pulsirt im Scherzo. Reiche Harmonik und intensive breite Empfindung findet man hier wie immer bei Sinding. Der Klaviersatz interessiert ohne grosse Schwierigkeiten zu bieten.

J. Vianna da Motta.

(Der Klavier-Lehrer 15/1 1903).

„Die Menuet trägt einen festlich-ritterlichen Charakter und klingt prachtvoll. Die Burla ist ein echter Sinding, phantastisch, brillant, voll farbenreicher Ausnutzung der verschiedenen Tonlagen des Claviers. Das virtuos-effectvolle, im Chopin'schen Geist concipirte Scherzo bildet einen famosen Schluss. Sehr empfehlenswerthe, nicht gerade leichte, aber doch auch gut gebildeten Dilettanten zugängliche Stücke".

Karl Thiessen.

(Signale 18/6 1902).

Valses

pour Piano à puatre mains.

Op. 59. Cah. 1 (I—IV), Cah. 2 (V—VII) à M. 3,50.

„Die Walzer zu vier Händen, Op. 59, sind vornehme, sehr empfehlenswerte Unterhaltungsmusik. . . Bezeichnend sind für Sinding ein gewisser Zug ins Pathetische und seine Vorliebe für weitgriffigen, aber ausserordentlich klangreichen Satz".

(Signale 1903 No. 40).

WILHELM HANSEN. MUSIK-VERLAG. LEIPZIG.

105004
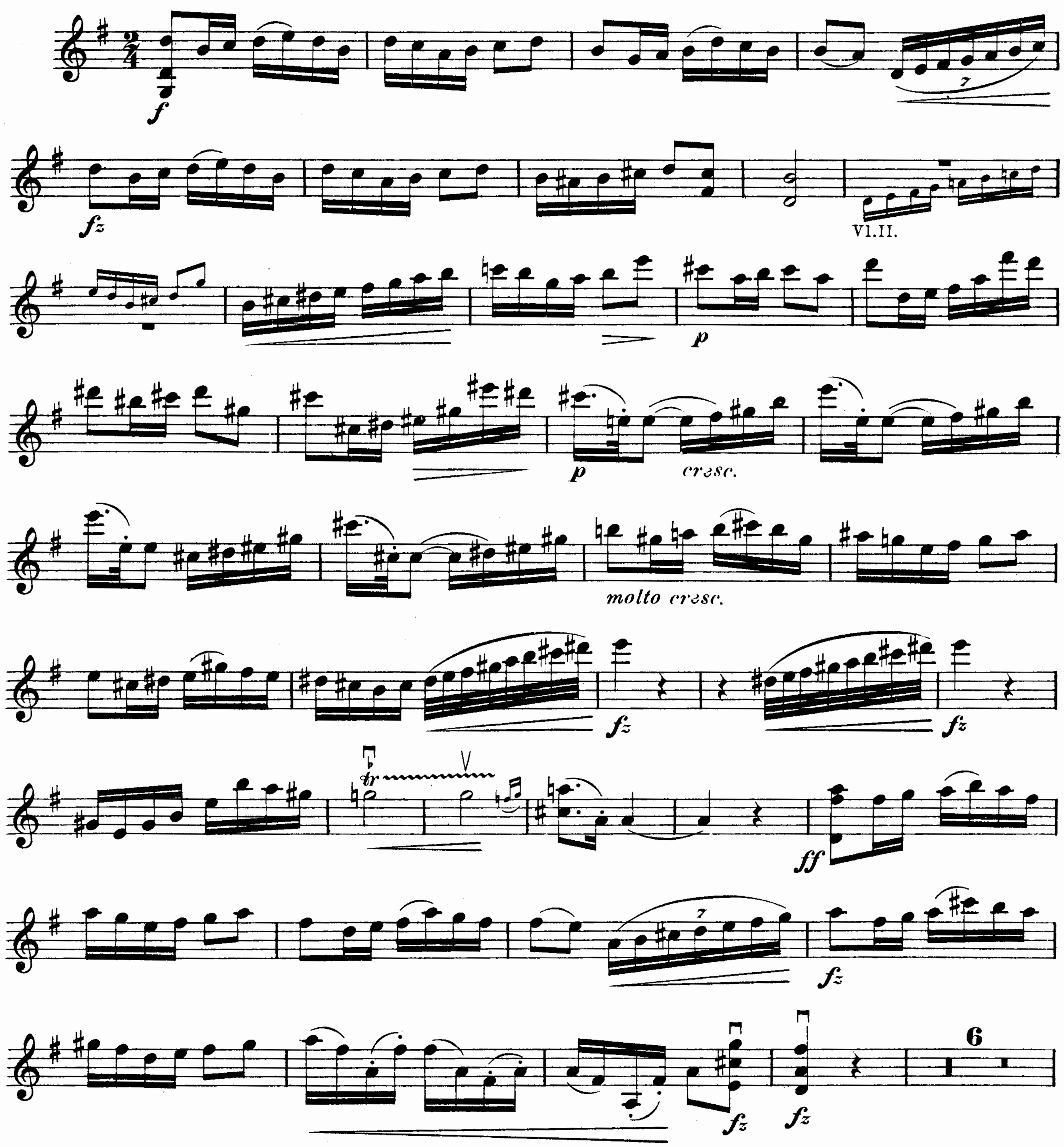
SERENADE.

Violino I.
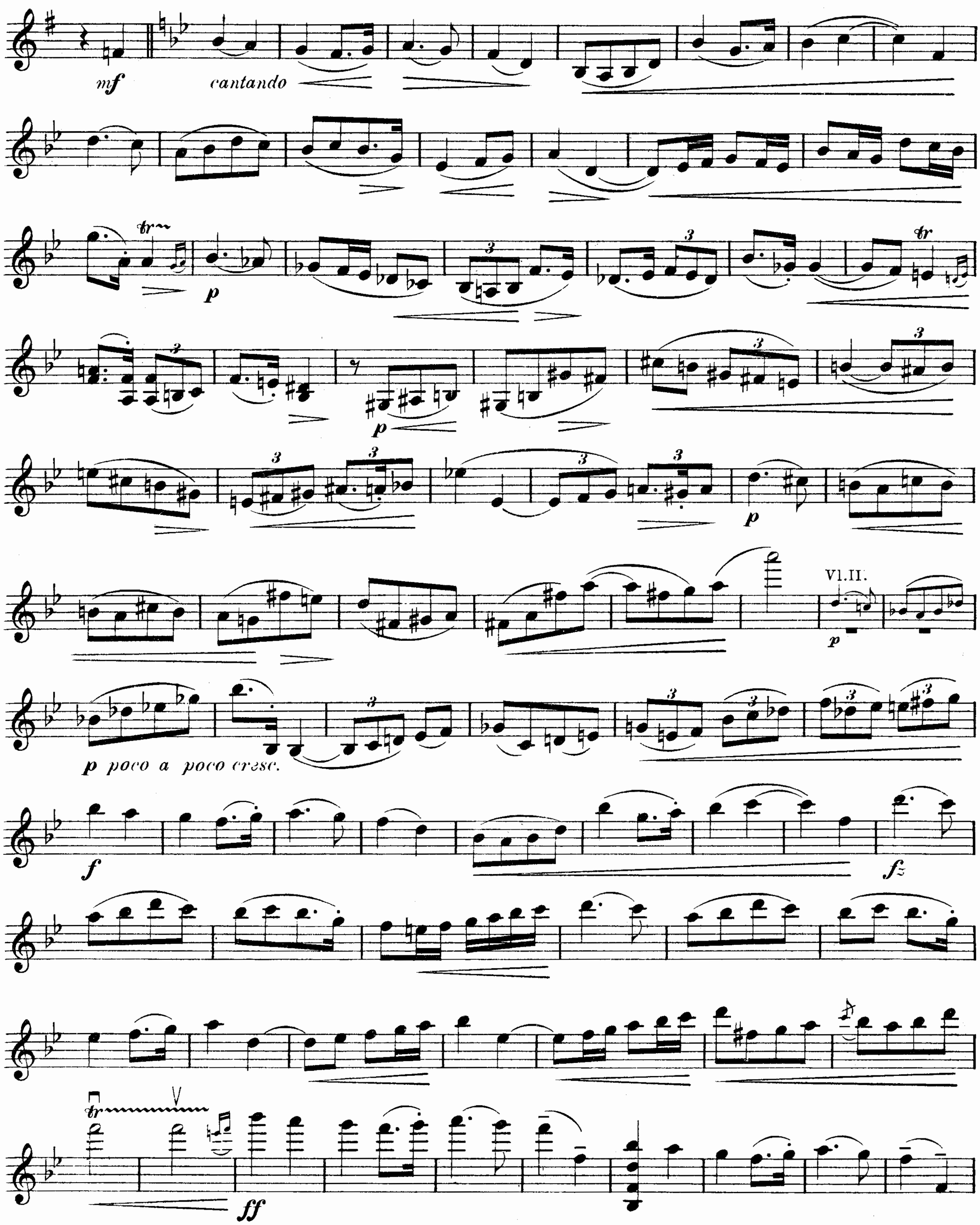
I.

CHRISTIAN SINDING, Op. 56.
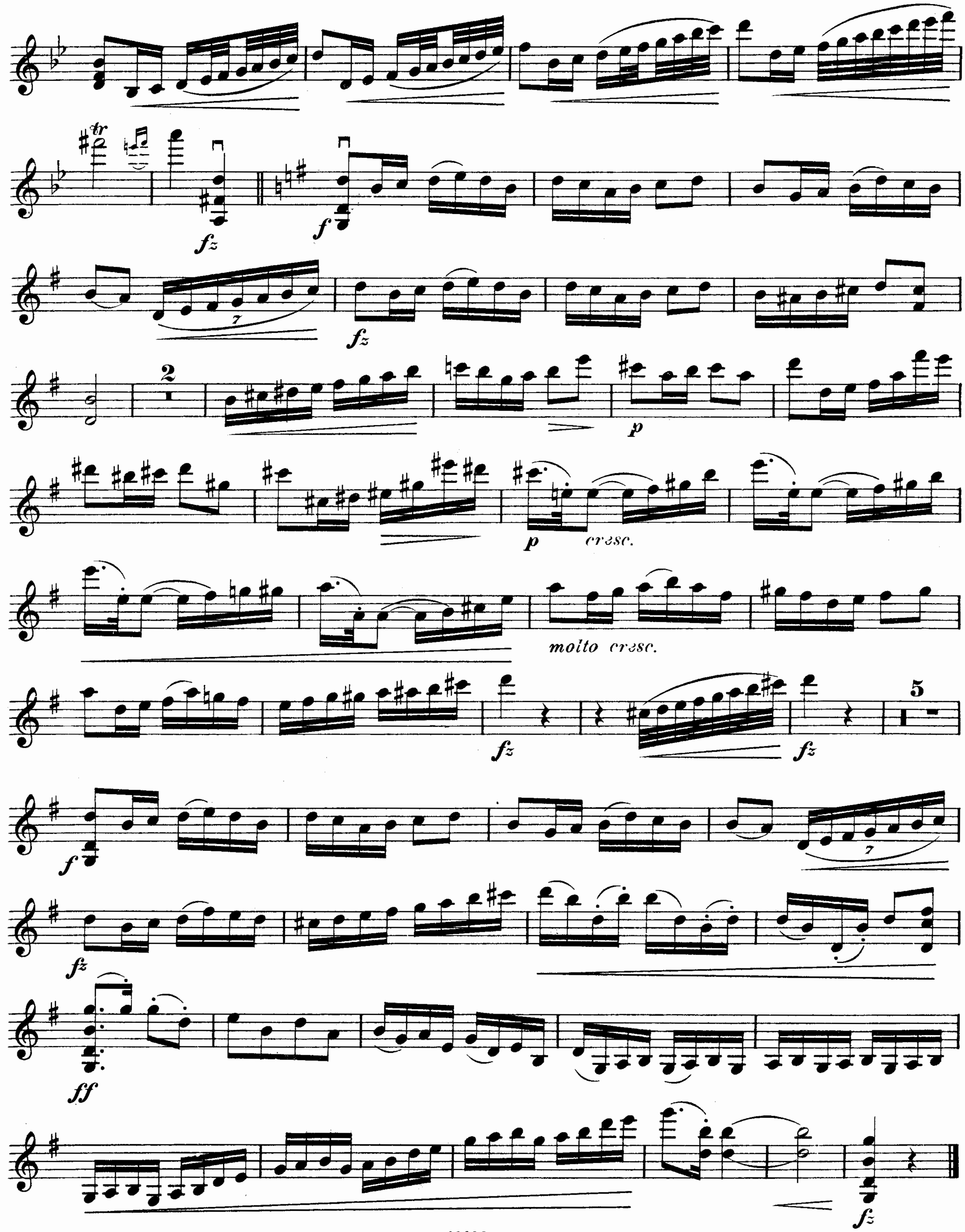
Tempo di marcia.



Violino I.
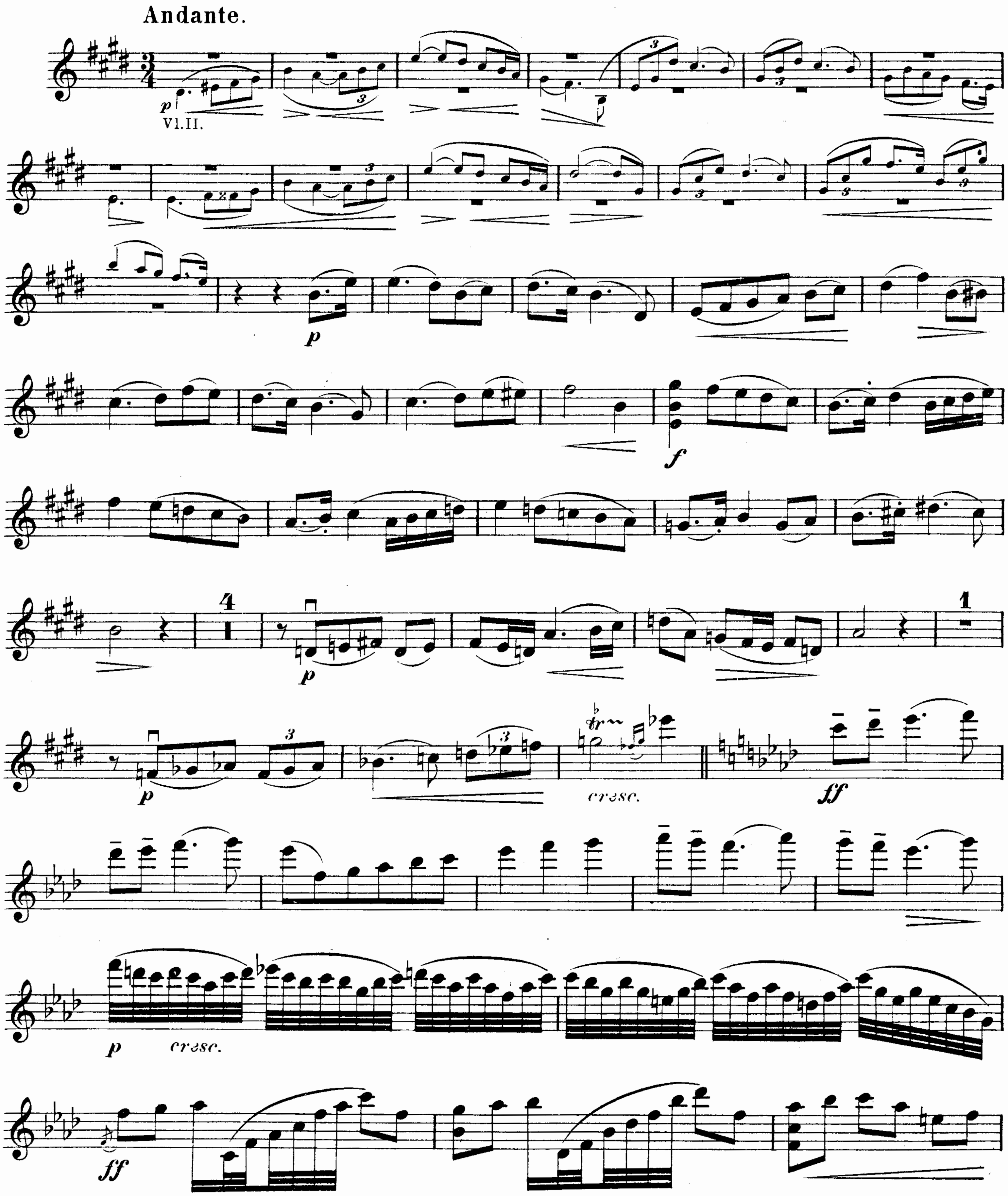


Violino I.
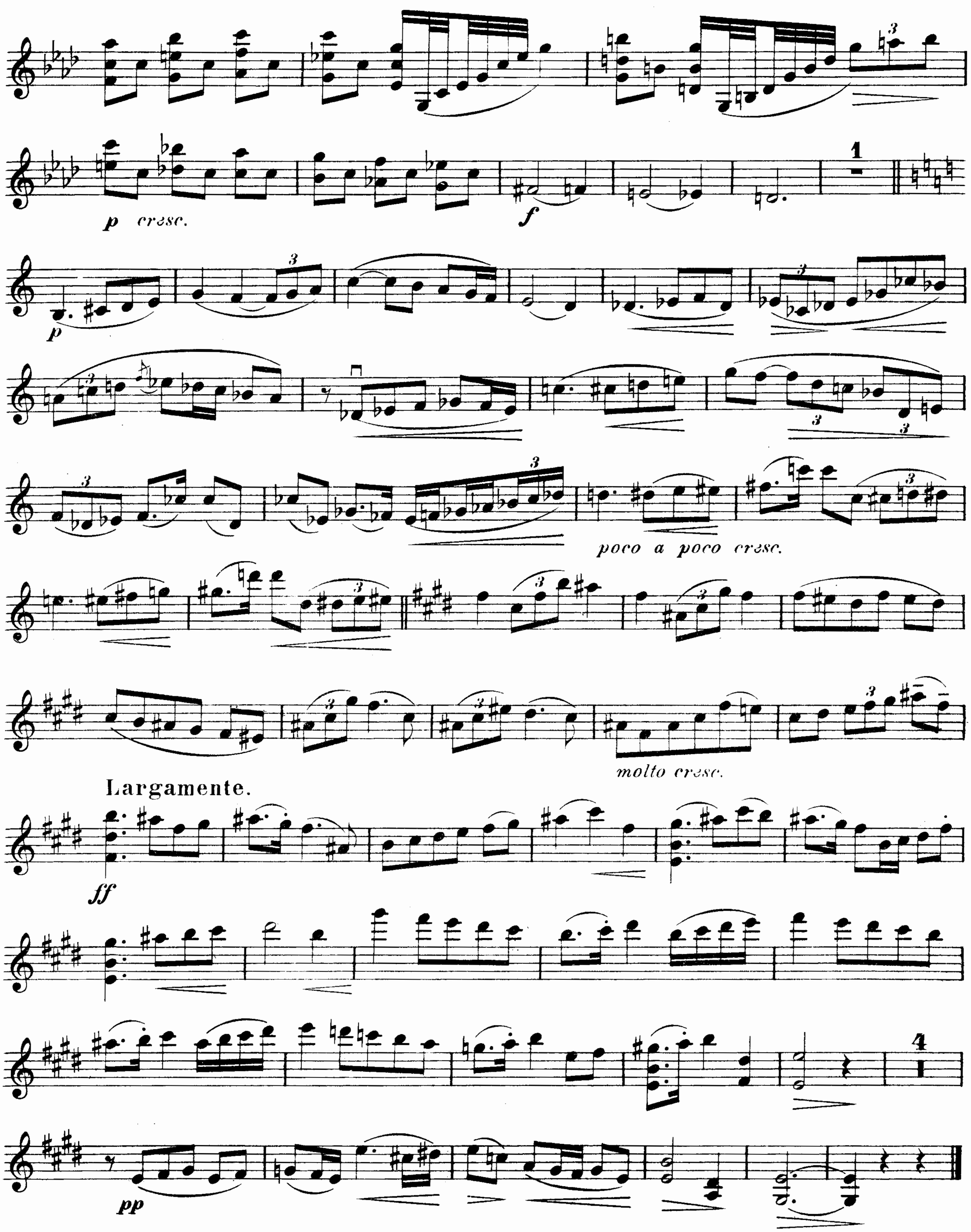


Violino I.

II.
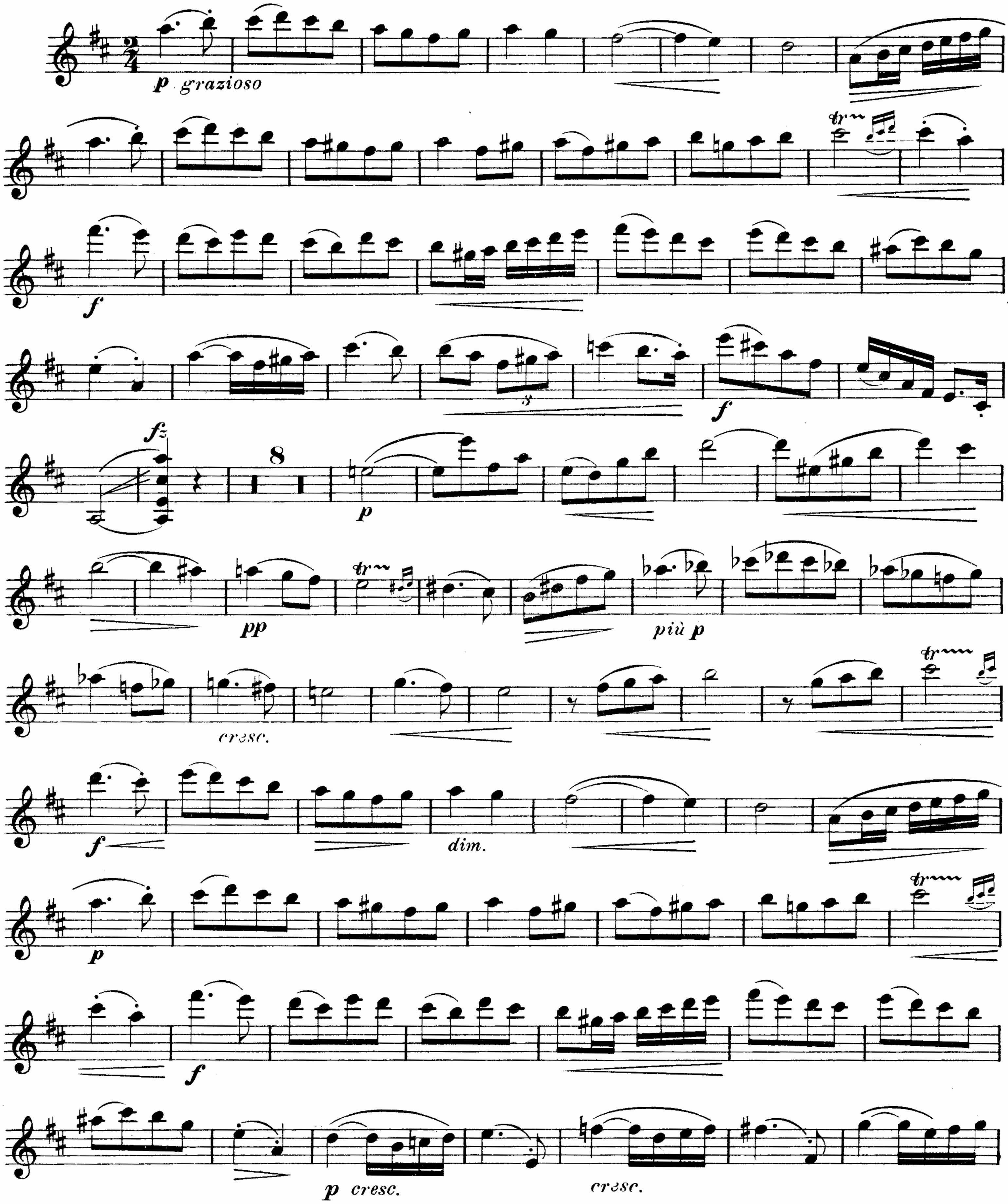


Violino I.

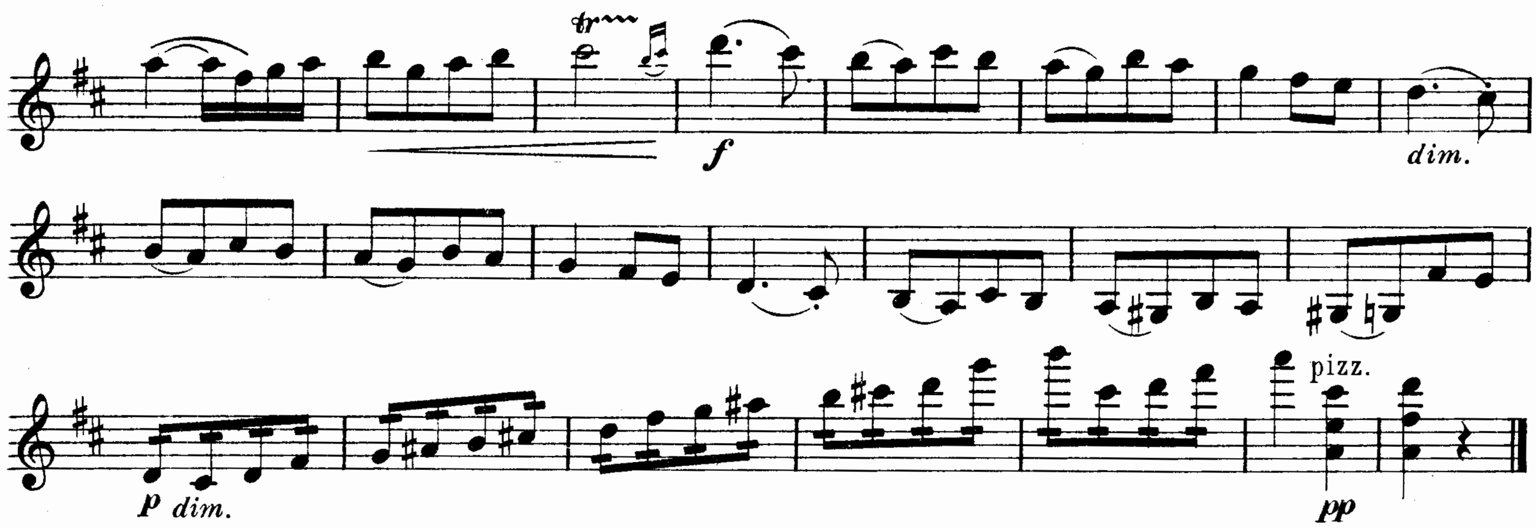


Violino I.

III.
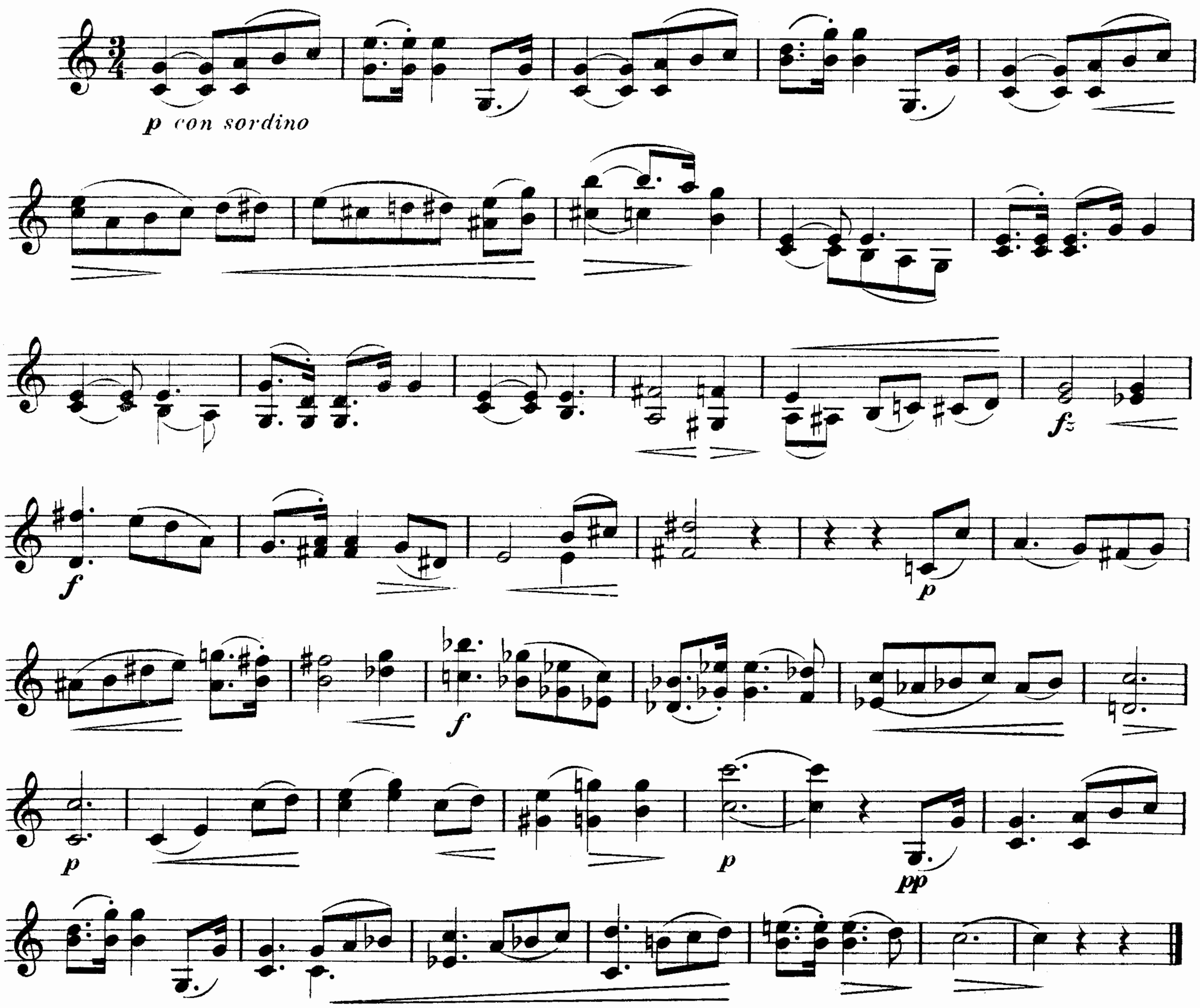
Allegretto.





IV.

Andante.
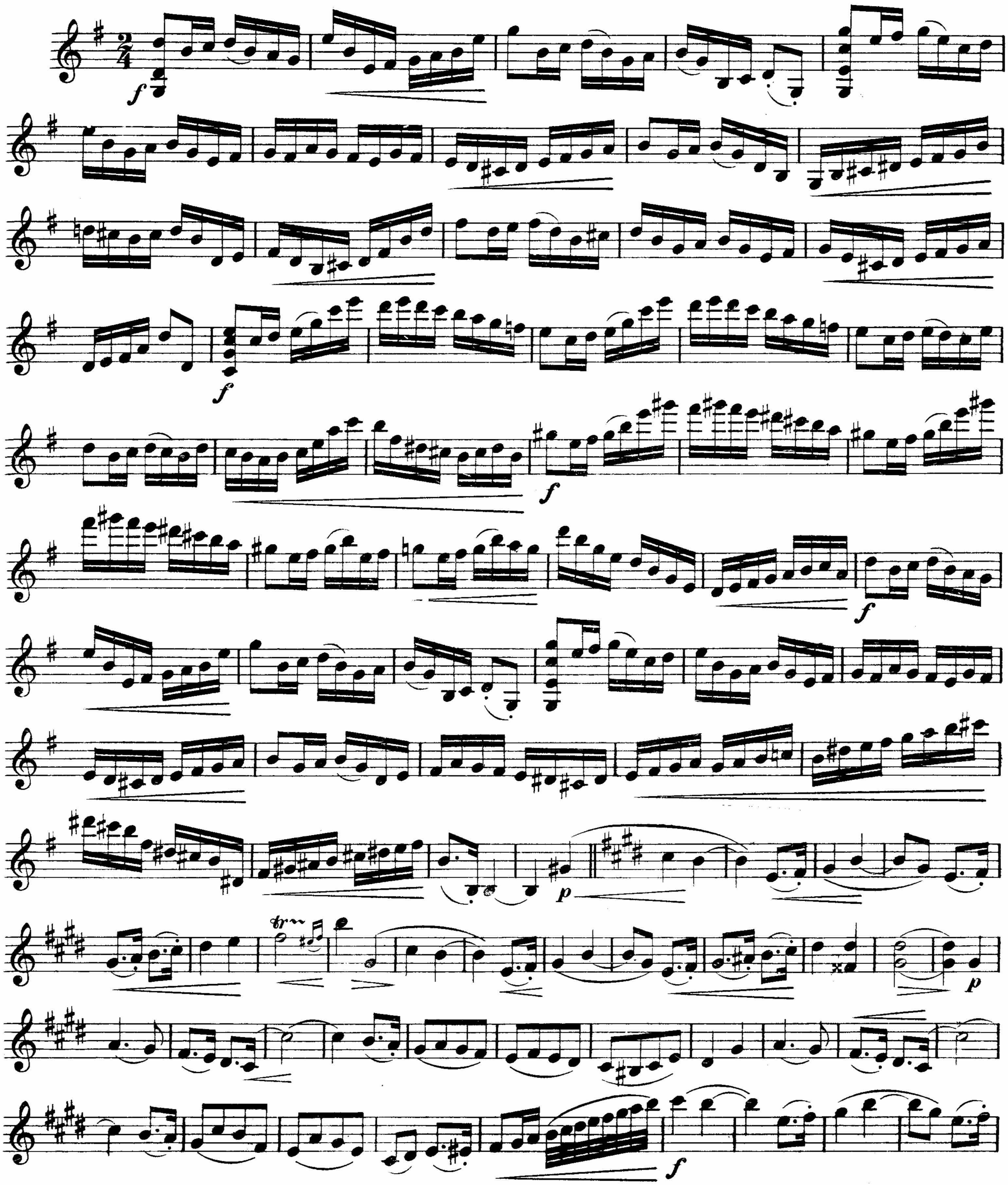


Violino I.
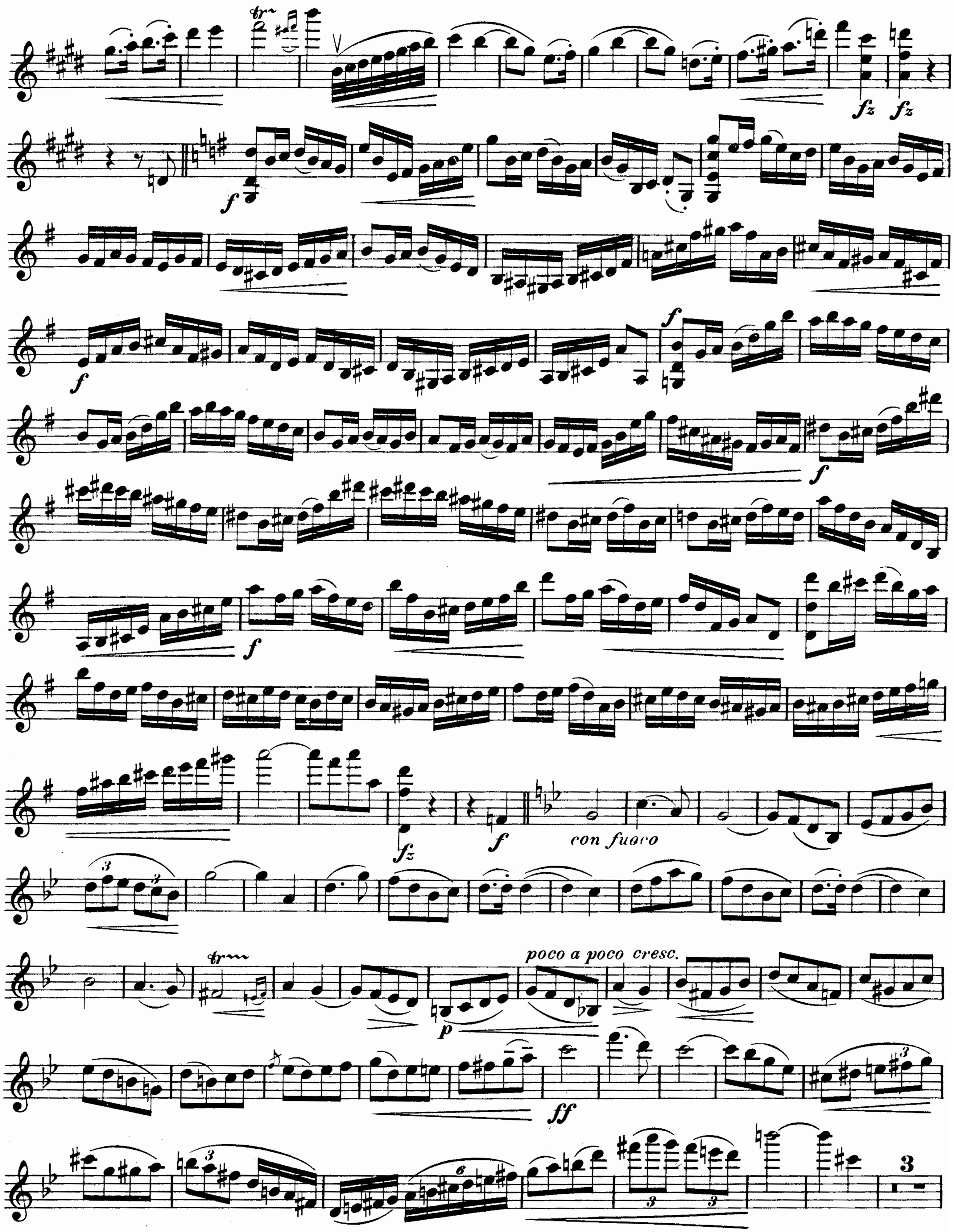
V.

Finale.
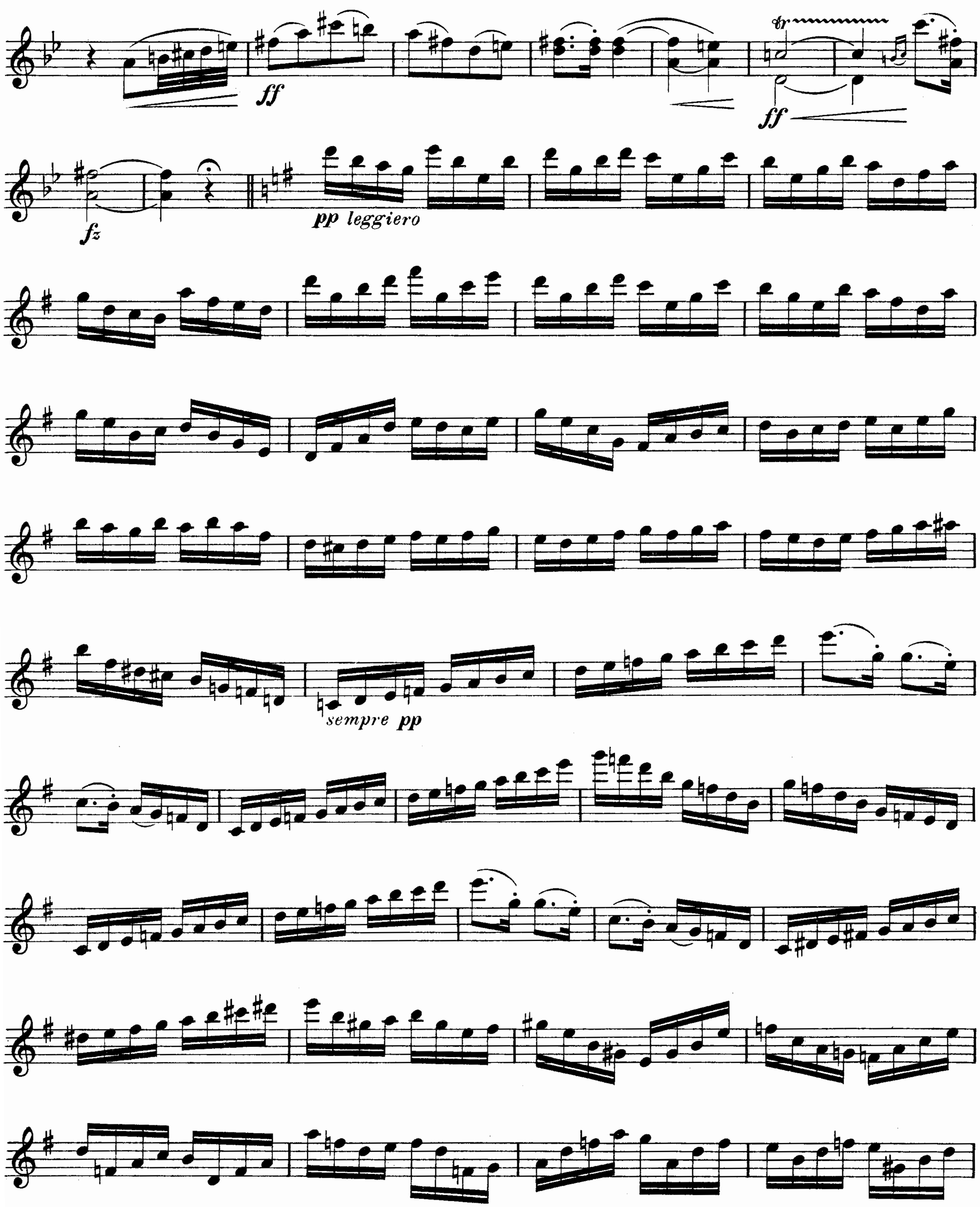
Allegro.

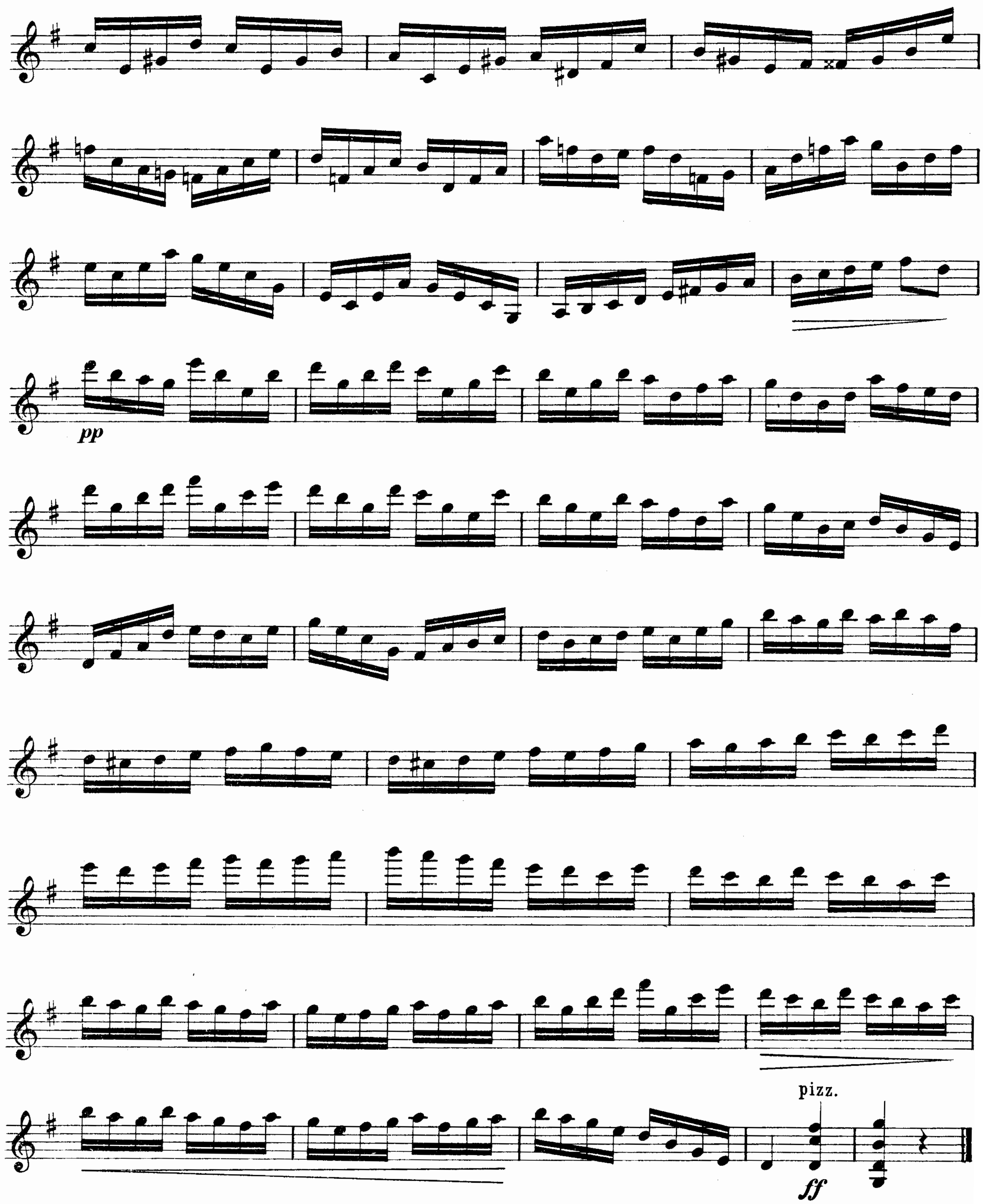


Violino I.



Violino I.




pp
pizz.
ff
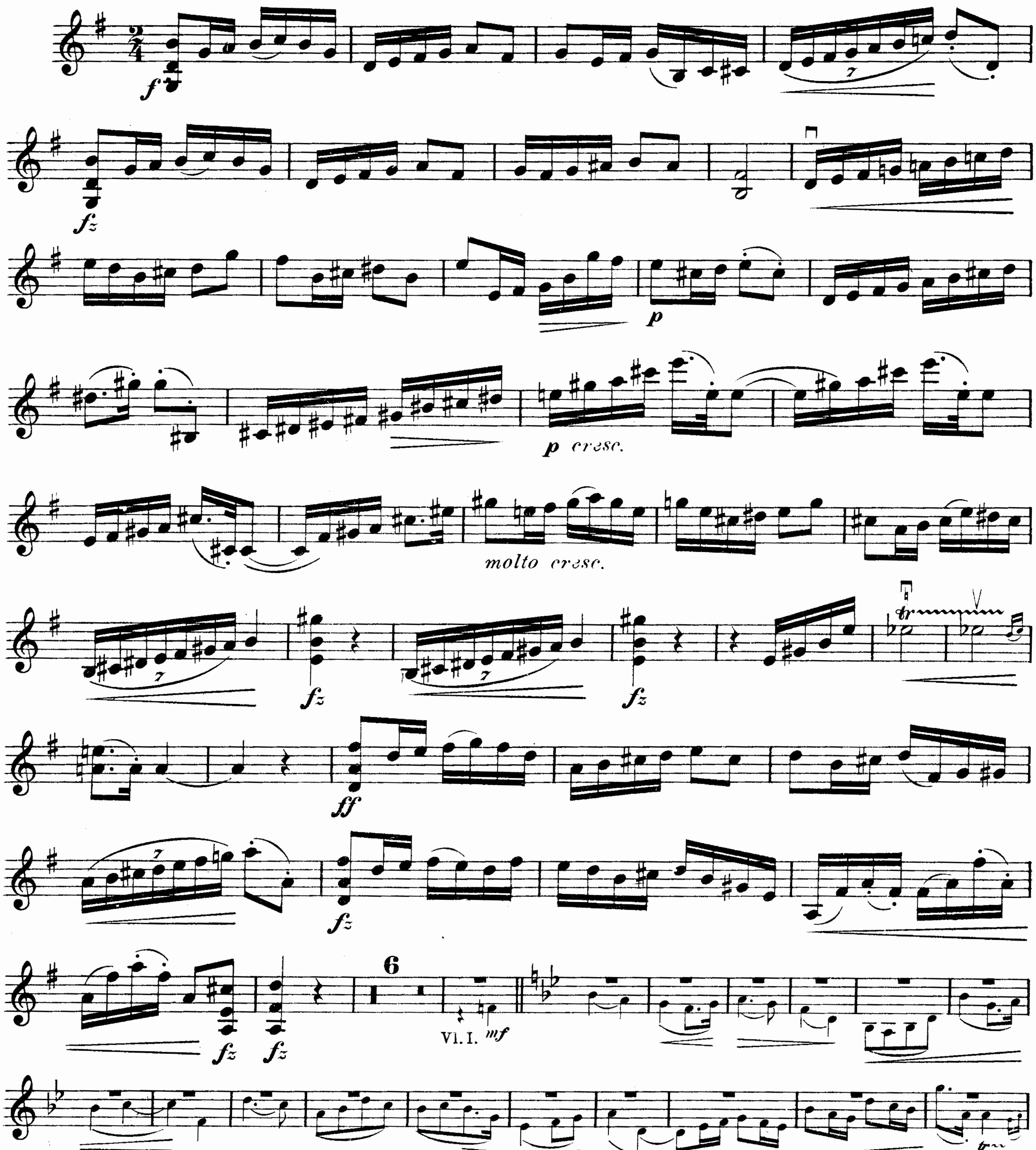
SERENADE.

Violino II.
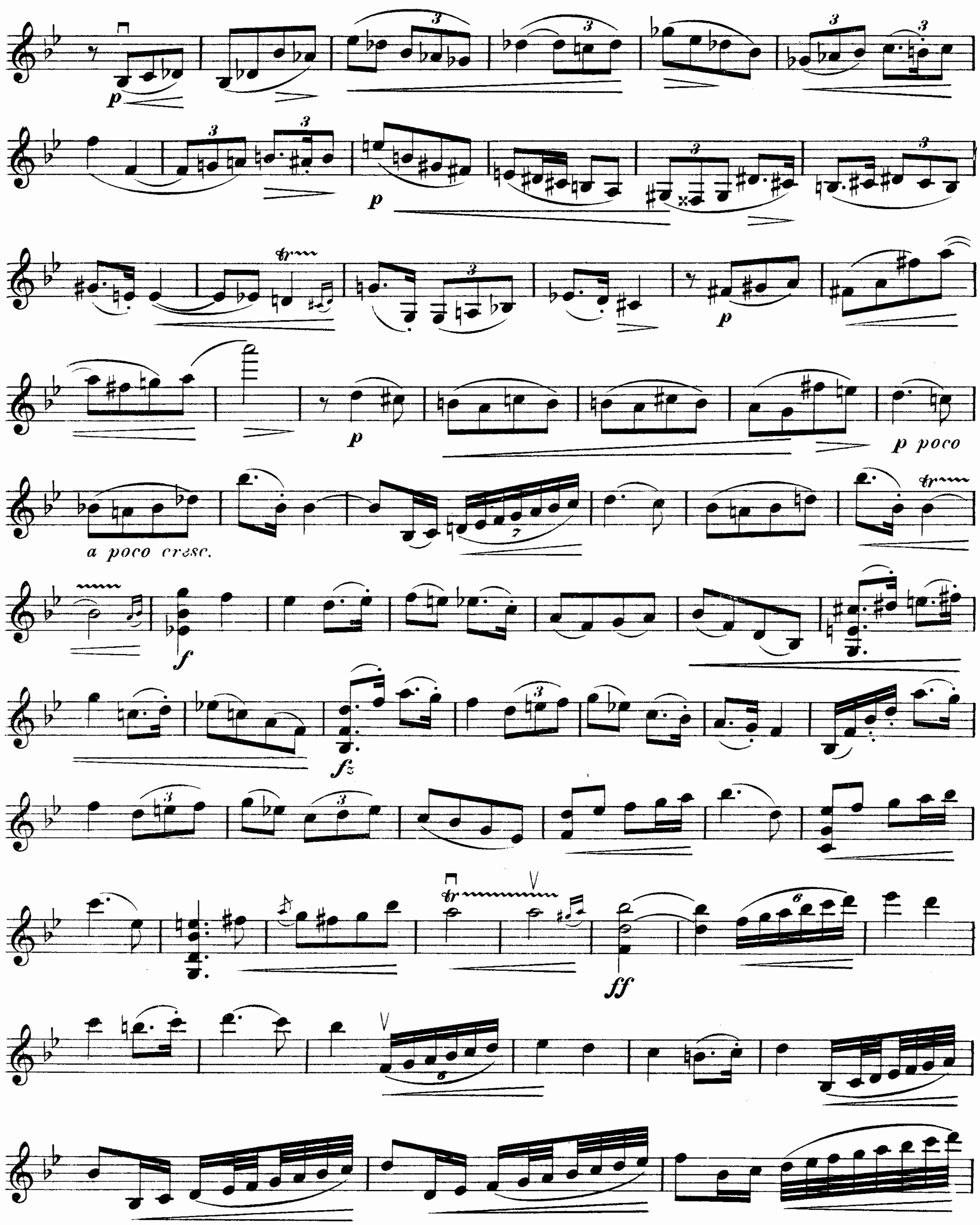
I.

CHRISTIAN SINDING, Op. 56.
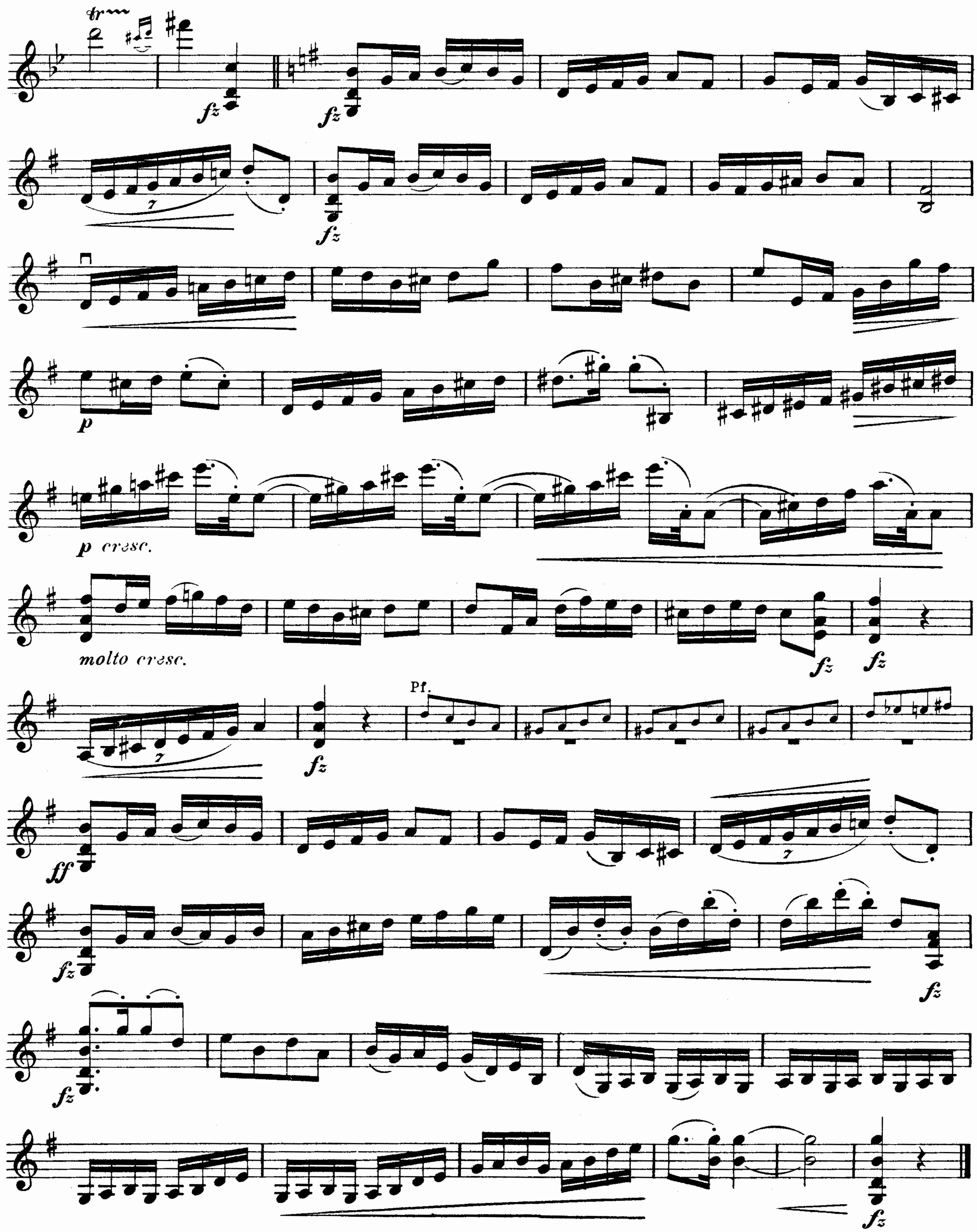
Tempo di marcia.



Violino II.
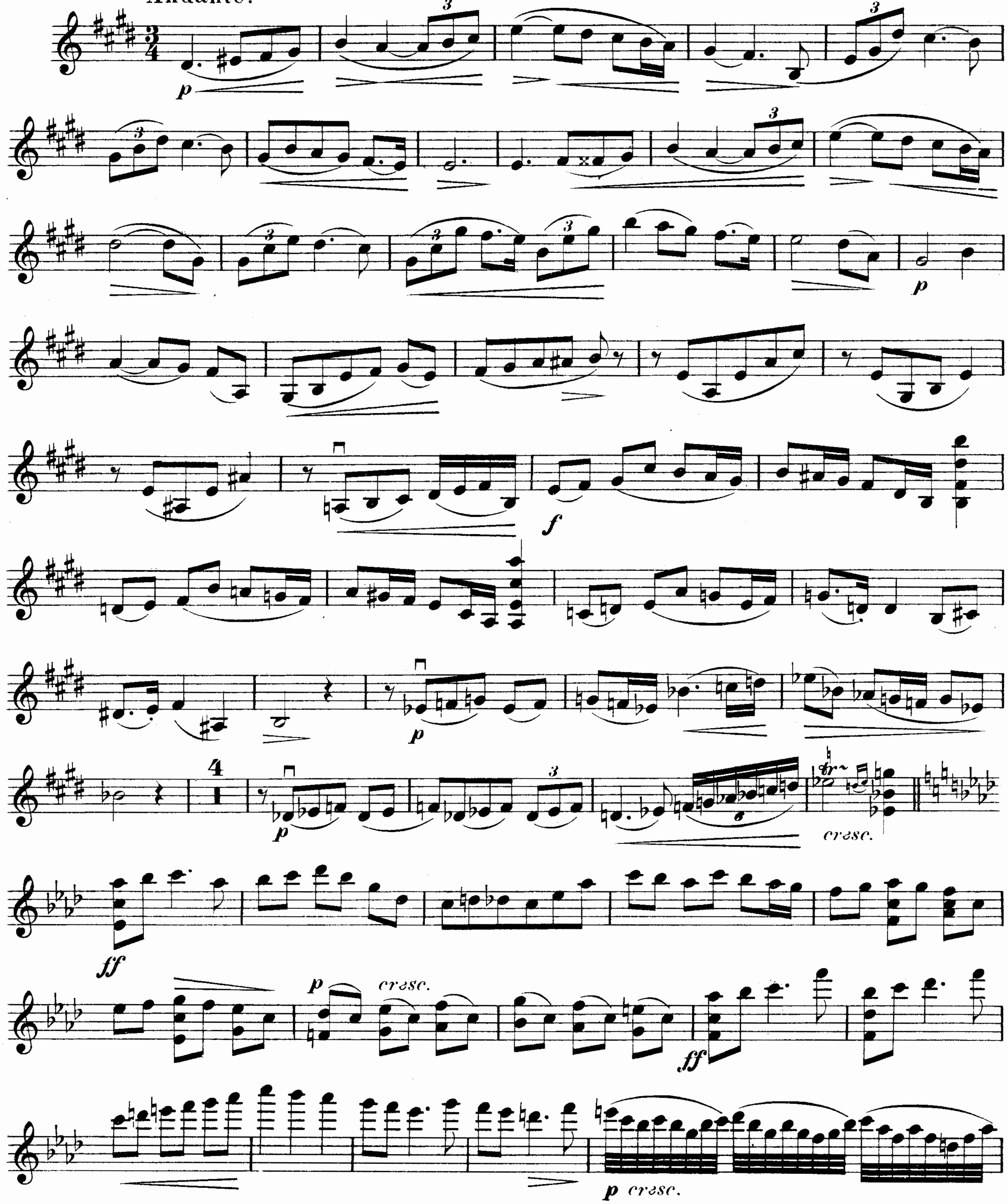


Violino II.
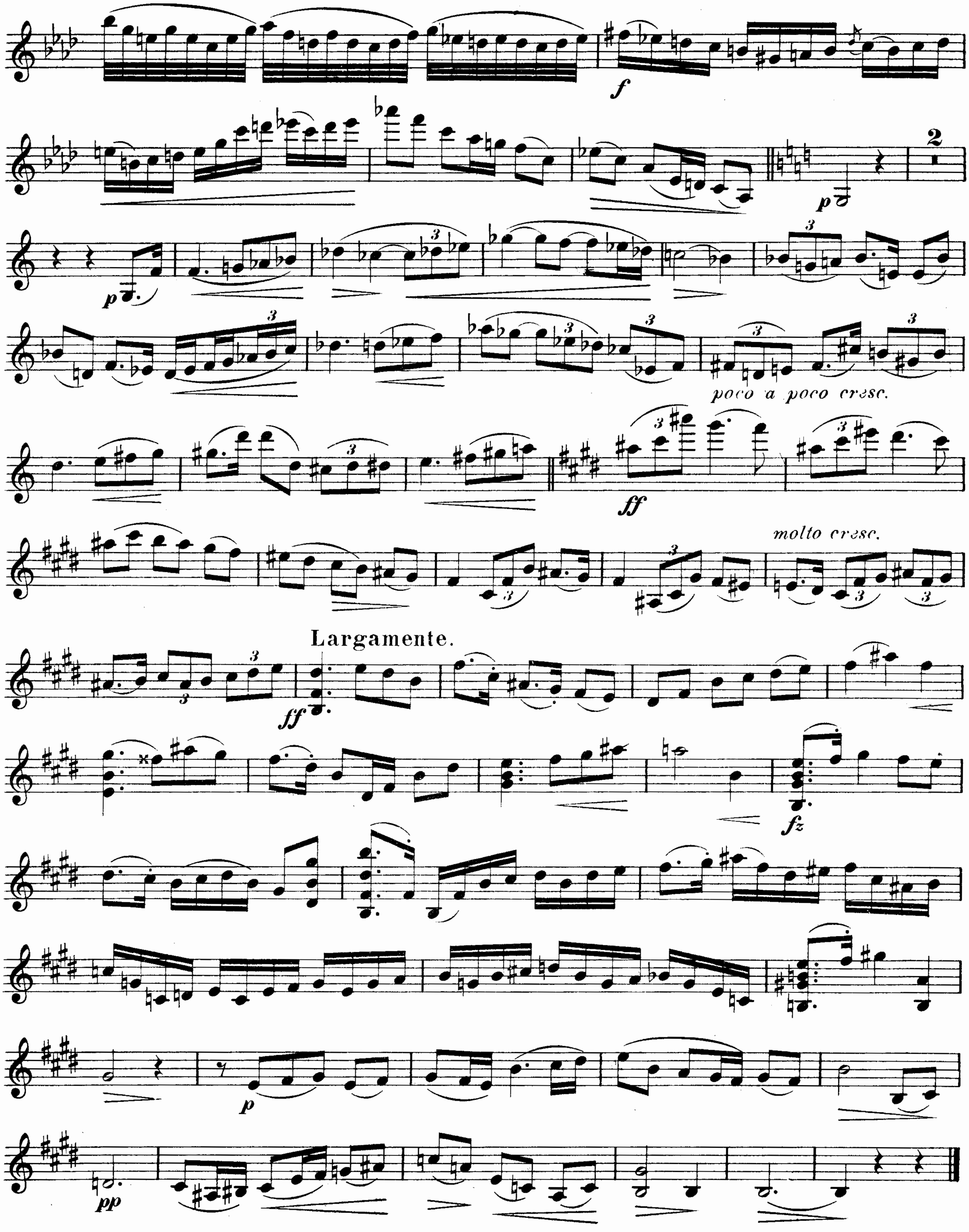


Violino II.

II.

Andante.
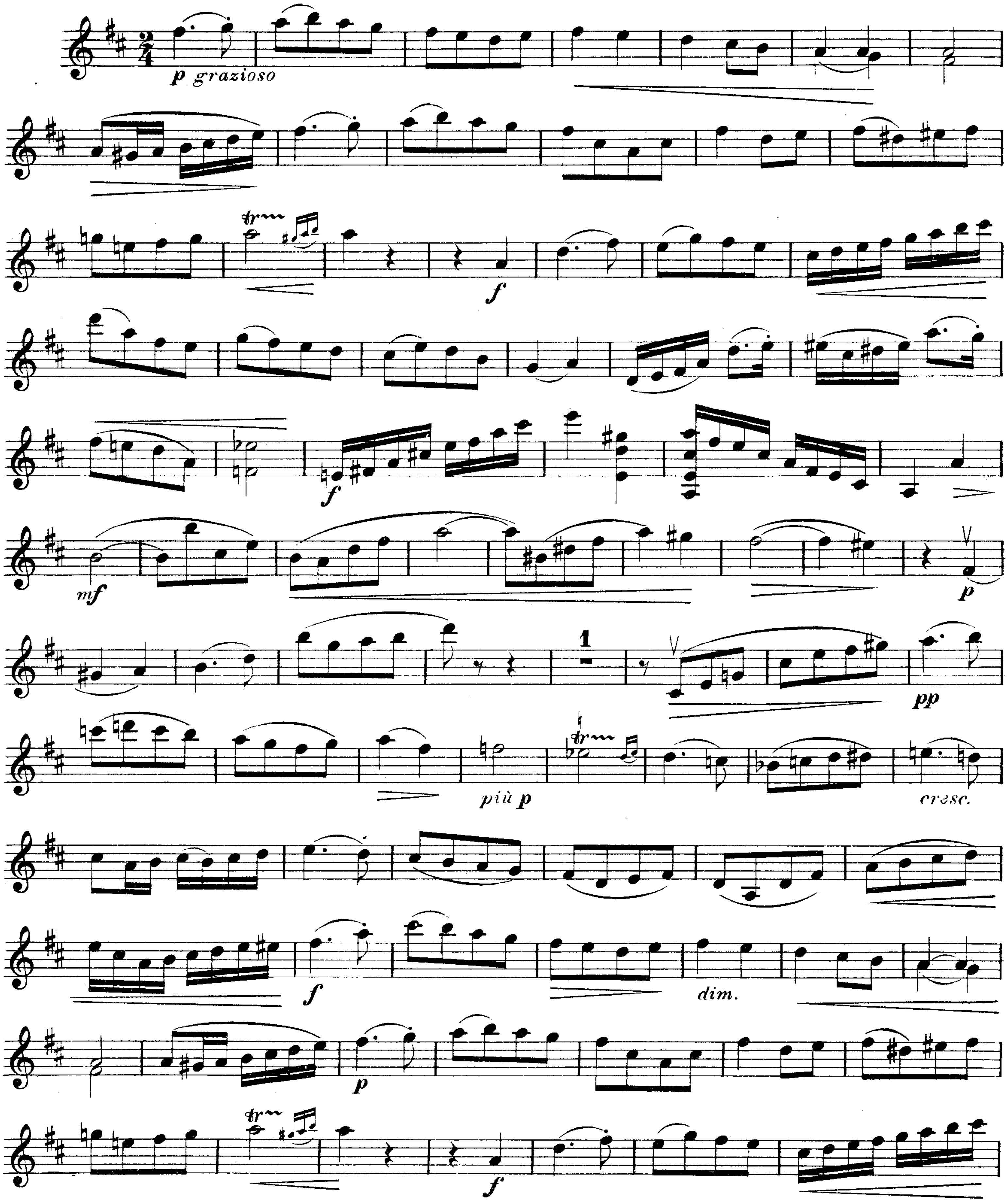


Violino II.
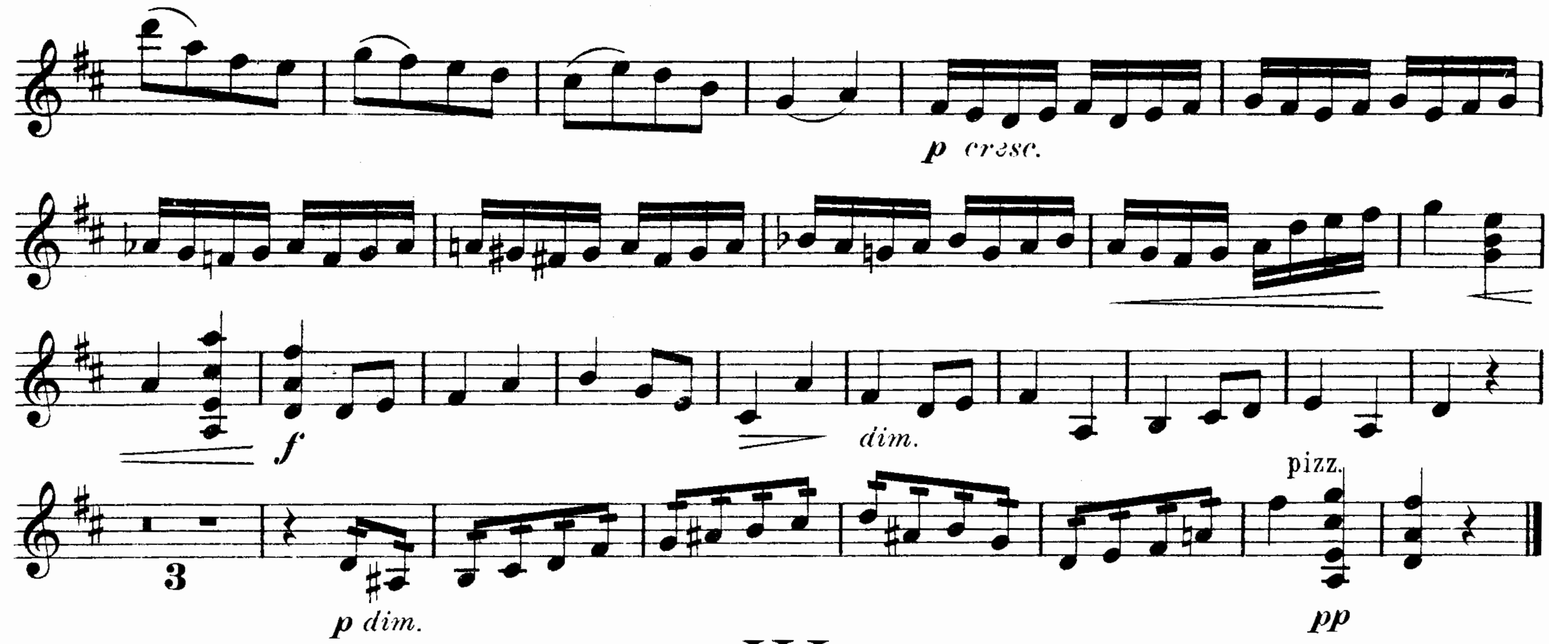


Violino II.
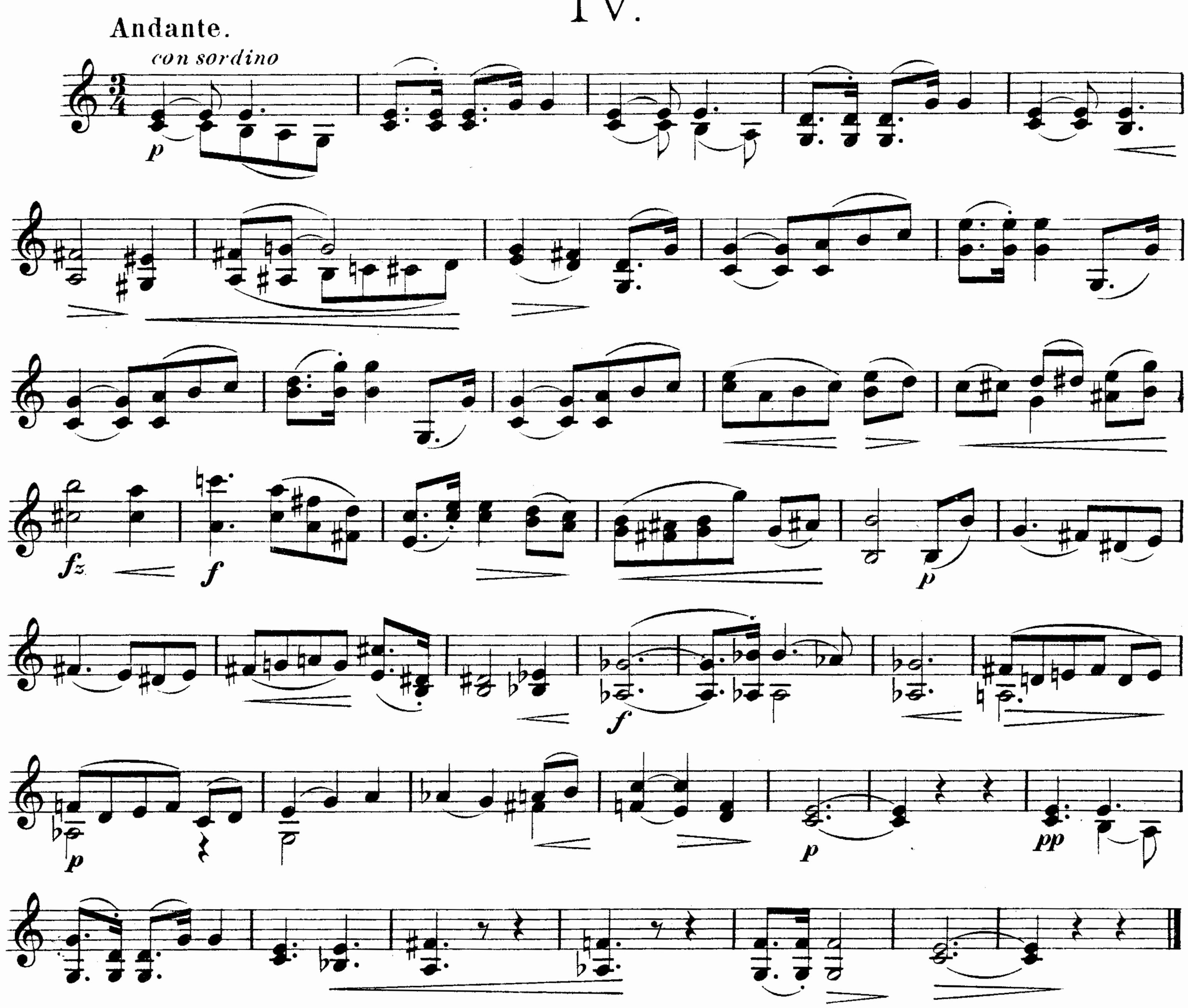
III.

Allegretto.





IV.
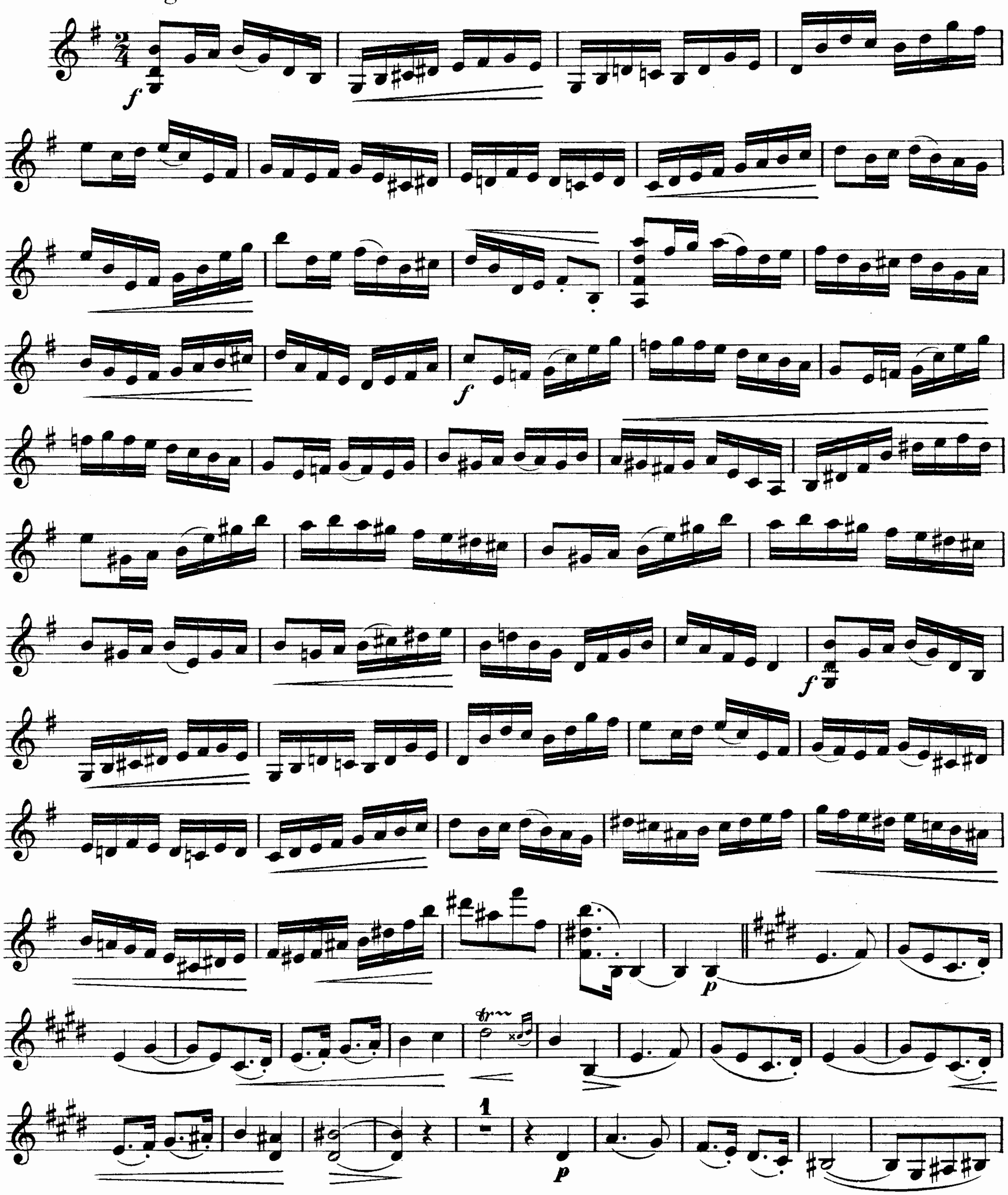


Violino II.
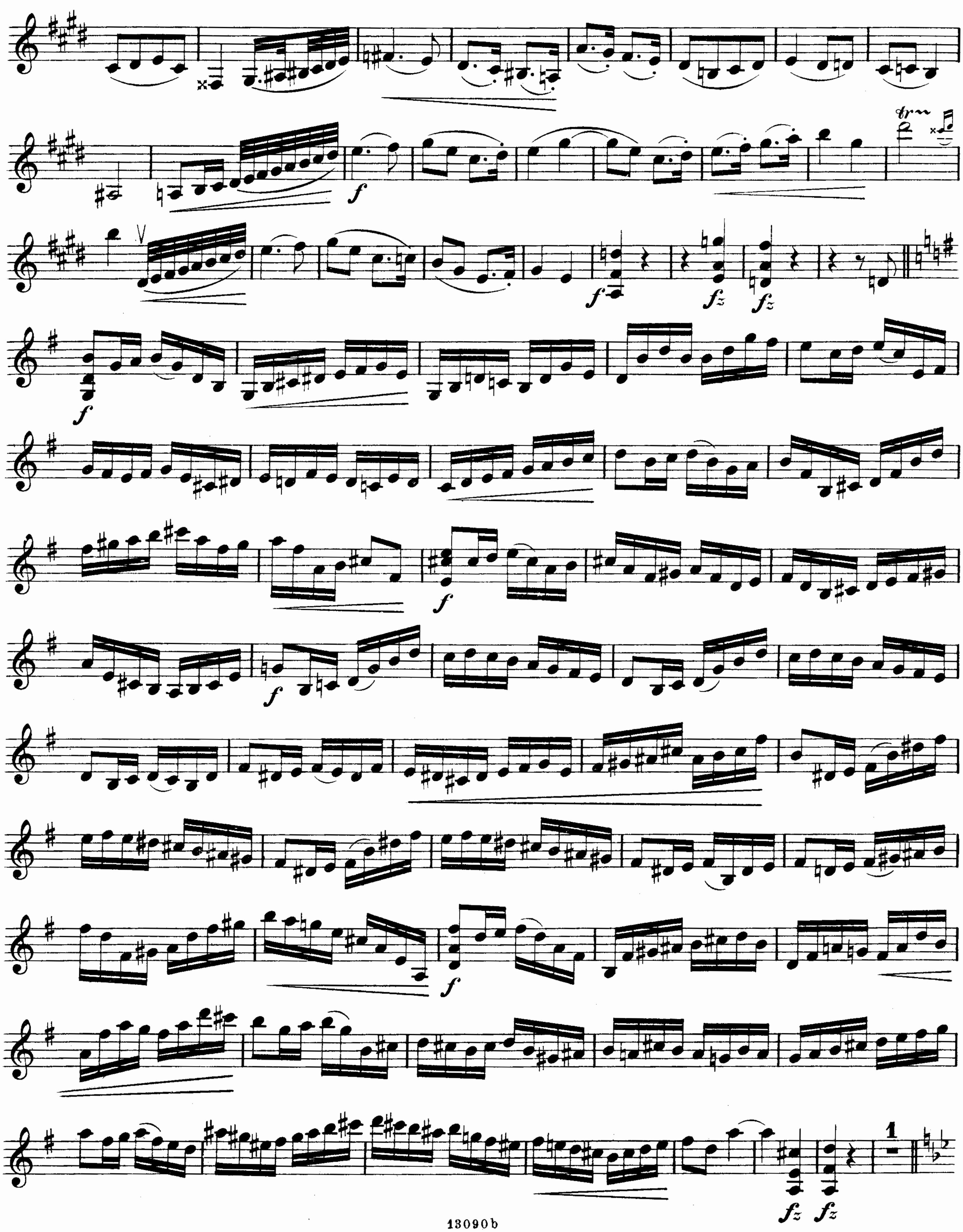
V.

Finale.
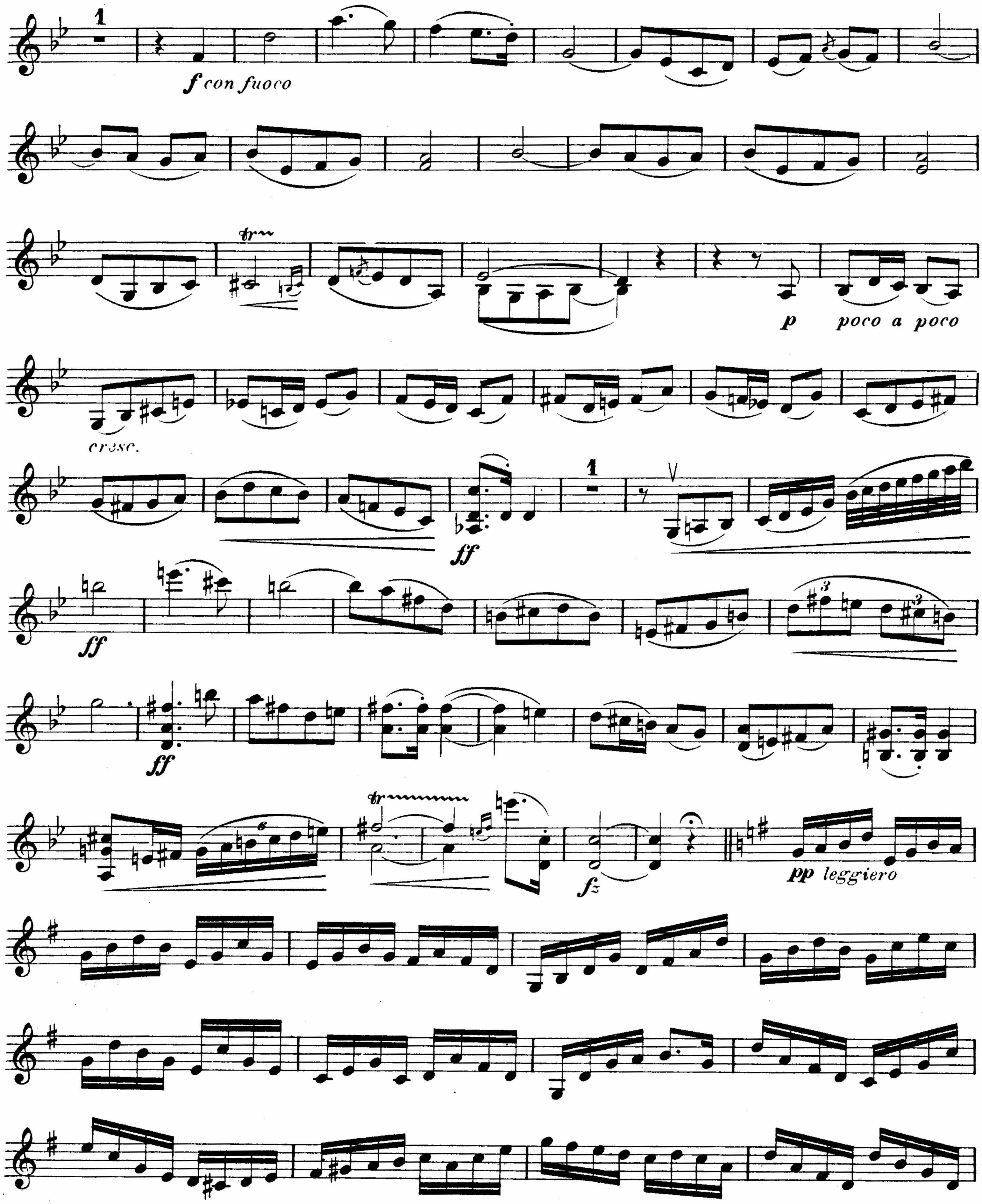
Allegro.
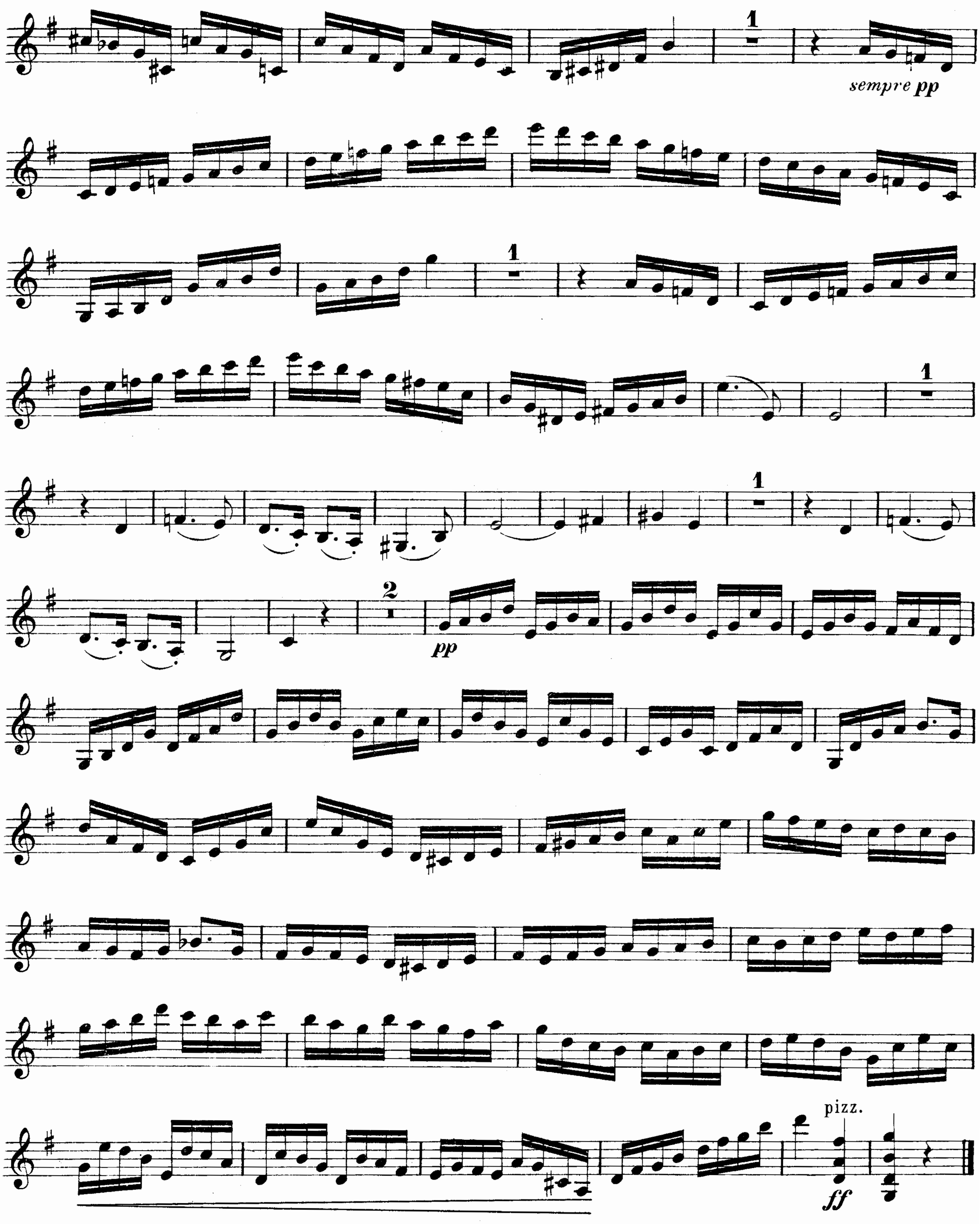


Violino II.



Violino II.




1
sempre pp
1
1
1
2
pp
pizz.
ff